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MUSICAL COURIER

NEW YORK, THURSDAY,
July 26, 1917.

GOOD OPERA AT COLUMBIA UNIVERSITY

Well Known Singers, Excellent Orchestra and
Chorus and Competent Conductor

The much talked about project on the part of Columbia University to sponsor a short season of grand opera (from July 17 to July 31) came to full and fine results at the opening night when "Bohème" was presented in Italian with the following cast:

Rodolpho	Luca Botta
Schaunard	Pomilio Malatesta
Benoit	Paolo Ananian
Mimi	Maggie Teyte
Parpignol	Pietro Audisio
Marcello	Philip Bennyan
Colline	Virgilio Lazzari
Alcindoro	Paolo Ananian
Musetta	Mabel Riegelman

It was announced that popular prices would prevail for all performances, and that the net proceeds of the entire series are to be donated to the Aviation Fund of the National Special Aid Society in order to meet the needs of the Air Service, the care of dependents in the event of disaster and the long list of the flyers' wants in so far as the N. S. A. S. will be permitted and able to do so.

With the political purpose of the Columbia University opera series the MUSICAL COURIER has nothing to do, except to say that it hopes there will be no repetition of the inappropriate and tiresome speeches which preceded the performance on the opening night, when a very large audience was kept impatient and sweltering while it had to listen to Admiral Fiske read a large number of telegrams received from persons who were unable to be present, and to hear Congressman Hulbert make a lengthy, and doubtless instructive, but very uninteresting address on aviation and Congressional appropriations for that branch of our national military service.

It was a great relief when Marcel Charlier finally raised his baton and the characteristic motifs of "Bohème" announced the beginning of the evening's musical doing. An excellent orchestra, consisting largely of Metropolitan Opera players, was under Charlier's command, and its familiarity with the score was evident in every measure of the reading. Owing to the fact, however, that the auditorium was the university gymnasium, and that the dynamics were not tempered finically to the low ceiling and peculiar shape of the hall, the orchestra sounded too loud during most of the evening and frequently drowned out the voices of the singers. Admirers of Charlier predicted that during the week he would be able to regulate the tonal volume in accordance with the acoustic properties of the gymnasium.

Maggie Teyte was the Mimi, and gave a truly touching and absolutely convincing portrayal of that attractive and very unfortunate heroine. She looks the part, dresses the part, and acts the part, which is more than can be said for many an older prima donna who has essayed the characterization of the pathetic little grisette from the pages of Murger's famous book. It should be added also that Miss Teyte sang the role, and did so with plenitude and sweet quality of tone, modulated at all times to the appropriate emotional aspects, and directed invariably by exquisite taste and deep sense of artistic proportions. Miss Teyte scored a well deserved triumph, and was acclaimed to the echo by the enthusiastic auditors.

Luca Botta was the Rodolpho, and he displayed his usual mastery of that part. He has sung it frequently at the Metropolitan, and his delineation is a familiar one in this city. Botta was in excellent voice and sang beautifully.

Mabel Riegelman put all the necessary vivacity and vocal exuberance into her rendering of the role of Musetta, and her sense of comedy made her part of the performance one of the high lights of the evening. The house left no doubt in the mind of Miss Riegelman as to the success of her contributions, and she was rewarded with special salvos of hand clapping when all the members of the cast took their many curtain calls between the acts. Other exceptionally effective performances were those of Malatesta and Lazzari.

"Faust," Saturday Evening, July 21

"Faust," conducted by Marcel Charlier, was the opera given on Saturday evening, July 21, at Columbia College, New York. As on the two previous occasions, the gymnasium was crowded, many people being turned away because standing in the aisles was not permitted.

If Maggie Teyte shared the honors as Mimi in "Bohème," on the opening night, then as Marguerite in "Faust," the charming little singer's success was exceptional. Her voice was lovely and clear and she sang with just the proper emotion; her lithe and graceful appearance adding to the excellence of the character's portrayal. Miss Teyte was enthusiastically applauded after each solo and she was obliged to respond to several curtain calls.

Giuseppe Gaudenzi was an admirable Faust in every respect. He sang with an ardor and freedom that in addition to his fine acting, added to the general high standard of the performance. Henry Weldon was the Mephistopheles and a capital one, to say the least. In spite of having to combat a serious hoarseness, he displayed great vocal and dramatic skill in the part. It is much to be regretted that so exceptional an American artist does not sing at the Metropolitan. Henriette Wakefield was a most ac-

ceptable Siebel, and the famous flower song won the hearty approval of the audience. August Bouillez and Marie Winietzkaia deserve honorable mention for their work as Valentin and Martha. Orchestra and chorus were excellent, and Marcel Charlier guided all with a firm hand.

NATIONAL ASSOCIATION OF ORGANISTS

Tenth Annual Convention at Springfield, Mass., July
31 to August 3

The tenth annual convention of the National Association of Organists, will be held at Springfield, Mass., July 31 to August 3. The officers of the National Association are Arthur Scott Brook, president; Homer N. Bartlett, Arthur H. Turner, Charles H. Sheldon, Jr., William D. Armstrong, vice-presidents; Miles I. A. Martin, secretary, and Reginald Church, treasurer. The local committee of Springfield is made up of Arthur H. Turner, chairman; Mary H. Steele, Robert W. Field, Walter L. Schumway and Carl A. Smith. The convention program committee, which is composed of Chester H. Beebe, chairman; Clifford Demarest, Hermon B. Keese, Edward F. Laubin, John Hermann Loud, Frederick Schlieder, Rollo F. Maitland, Dr. J. C. Marks, Thomas Moxon, Herbert S. Sammond and Walter N. Waters, has arranged a most interesting schedule for the three days.

On Tuesday, July 31, the members will be welcomed by Frank E. Stacy, Mayor of Springfield, and the principal features of the first day's program will be an address by Rev. William Joseph Finn, of Chicago, Ill., and another by Frank Stewart Adams, of Cambridge, Mass., on "Knowledge of the Orchestra as a Valuable Aid to Church and Concert Organists." In the evening there will be a recital on the Auditorium organ by S. Wesley Sears, of Philadelphia, Pa. The second day, Wednesday, August 1, there will be a "round table" on "Practical Organ Matters" by Reginald McAll, of New York City, in the morning; in the afternoon, the annual business meeting will take place. Following this, Alfred Brinkler, of Portland, Ore., will give an organ recital and T. Tertius Noble, of New York, another in the evening.

Thursday, both morning and afternoon, Frederick Schlieder, of New York, will speak on "Harmony and Improvisation." In the afternoon in the Auditorium, Rollo F. Maitland, of Philadelphia, will give an address with illustrations on "The Music of the Photo Play Theatre." In the evening, Pietro A. Yon, of New York City, ends the day's session with an organ recital.

The closing day will begin with an address by S. E. Gruenstein, of Chicago, on "The New Era for the Organist." The election of officers will take place in the afternoon and there will also be an address by Edith Louise Hubbard, of Arlington, N. Y., on "Democracy in Church Music." Two recitals will close the musical part of the convention program; one by Walter Edward Howe, of Norfolk, Va., and another by J. Lawrence Erb, of Urbana, Ill.

English Musical War Notes

W. Probert Jones, A. R. C. O., writes: "I have just been granted a commission as second lieutenant in the Manchester Regiment, and attached to the Third Battalion. After serving at the front for a period of over six months I was sent home to enter a cadet school and was fortunate enough to be quartered in St. John's College, Cambridge, with the Fifth Officer Cadet Battalion. Through the courtesy of the dean (Rev. Dr. Stewart) and the organist (Dr. Cyril B. Rootham) I was allowed to use the college organ, acting as organist to my company (playing for all parade services in the college chapel), and also giving recitals, which were always well attended and much appreciated."

Digby Cotes-Preedy, who has been appointed secretary of the Service Acts Committee, is a composer of church music. Some of his compositions, published by Stainer Bell, have recently been reviewed in our columns.

Pte. James L. Butterworth, F. R. C. O., of Shaw, and organist at St Peter's Church, Oldham, has been wounded in action. He is in the King's Own Royal Lancers Regiment.

Pte. Sidney Stevenson, son of the headmaster of Werneth Council School, Oldham, has been wounded by bursting shrapnel, but is now progressing favorably. Pte. Stevenson formerly held commissioned rank in the Australian Tropical Forces, but resigned to get out to France. He was formerly a bandmaster in the Australian Navy.

Second Lieut. E. J. Leon, last year reported wounded and missing, and now officially presumed killed, was an accomplished violinist and a well known member of the Cambridge Musical Club.

Lance Corp. Percy Hilditch (Durham Light Infantry), late of the D'Oyly Carte Opera Company, and a well known tenor vocalist at the Manchester concerts, was killed on June 2.

Arthur F. Tate, F. R. C. O., has been granted a commission in the Seventh Labor Battalion. Mr. Tate joined the Artists' Rifles O. T. C., in which corps he did excellent work in promoting concerts; he also organized a male voice choir of thirty. After leaving the Artists' Rifles he was at Magdalen College, Cambridge, for two months prior to obtaining his commission.—From London Musical News.

A HAMMERSTEIN— RABINOFF COMBINE?

"No," Says Oscar; "No," Says Max, Which
Makes it Unanimous

Somebody in New York must have taken a look at the temperature one day last week and, discovering that at last it had attained and exceeded the goal of 90° (toward which it had been striving with little success ever since early June), have decided to start a rumor. High temperature is beneficial alike to bacteria and rumors. They thrive in and on it.

So, having nothing better to do, this gentleman, whoever he may have been, after a careful survey of the thermometer, whispered to somebody, "Oscar Hammerstein and Max Rabinoff are going to combine to produce grand opera"—just that. No date, no place, no anything else. Like most rumors in the musical world, one of the first places into which those fantasies of a hot weather brain penetrated was the office of the MUSICAL COURIER. So the MUSICAL COURIER set out to find whether or not there was any truth in it.

"The idea," said Oscar Hammerstein, smoking one of those "clarinet" cigars which his famous machine turns out, and giving the MUSICAL COURIER one. "You ought to know better." (We did know better, as a matter of fact.) "When Oscar Hammerstein gives opera again at the Manhattan Opera House in 1920—and I assure you that he will be there—he will combine forces with a man who has been one of the leading figures in the operatic world for many years past. His name is Oscar Hammerstein."

"Remember, I am not bothering myself as yet about this Manhattan Opera House season in 1920, either. The principal thing that interests me just now is to settle the question of the Lexington Opera House. Of course, there is many a slip 'twixt the cup and the lip, but I shouldn't be surprised if the Lexington Opera House within a very few months was back in the hands of the man who really owns it—Oscar Hammerstein."

Those who know Mr. Hammerstein and his infinite resource, will be interested to read the re-affirmation of his intention to resume opera in New York in 1920, just as soon as his contract with the Metropolitan allows him to do so. Mr. Hammerstein appeared to be in excellent health and spirits and looked in every way capable of carrying out his intention.

The MUSICAL COURIER also spoke with Max Rabinoff about the hot weather rumor.

"There is nothing in it," said he. "Just now I am too busy working on my own combinations to think of anything else, even though it were some mutual arrangement with Oscar Hammerstein, the grand old man of opera. By next week, I shall be able to give you pretty thorough information in regard to the company which I am going to send out on the road this coming season, beginning in November. It will not be a large company nor will the repertoire be extensive, but I shall give first class performances at something less than Broadway prices. The itinerary for the whole season has already been made out and the bookings are completed."

"And the American opera company?"
"Yes, that is going to be along the lines which you announced exclusively in the MUSICAL COURIER for July 5, 1917; but that is a very big proposition and will require more time to organize. The first of the year, however, will see us starting out. It is going to be a tremendous organization and I have already completed plans through which it will receive the whole hearted support of some of the most influential organizations through the country."

So rumor appears to have been very wrong indeed. Perhaps the whole story was founded on nothing more than the imagination of some writer in the St. Louis Post-Dispatch who discovered, as he said, that "two of the greatest operatic impresarios America has known," referring, of course, to Messrs. Hammerstein and Rabinoff, "started their business career in a tobacco factory." Not the same factory, by the way, nor at the same time.

Jarman for Comic Opera

Margaret Jarman, the Los Angeles mezzo-soprano, who has been heard in grand opera in Italy and Chicago, and very recently in St. Louis, has decided to enter the field of comic opera and will appear this season in a piece called "Pom-Pom," of which Mitzi Hajos is the star. The production is under the management of Henry W. Savage.

Larreyne and Dumesnil Added to Biltmore Morning Musicales List

Alys Larreyne, soprano, and Maurice Dumesnil, French pianist, have been added to the list of artists who will appear during the coming season at the Biltmore Friday Morning Musicales.

Dickinson Given Honorary Degree

Clarence Dickinson organist and choirmaster of the Brick Church and Union Theological Seminary, New York, was given the honorary degree of Doctor of Music by Chicago Northwestern University, Chicago, June 13.

PHILADELPHIA NOTES

**Success Prophesied for Chamber Music Society—
Hunter Welsh at the University of
Pennsylvania—Abraham Haitovitch to
Reside in Quaker City**

The Chamber Music Society of this city, Arthur Judson, manager, has already secured its quota of 800 subscribers for the season 1917-1918. In fact, on account of a constantly increasing application list, the subject of extending the society's membership to 900 is receiving careful consideration.

The plans evolved for giving the concerts are of a particularly appealing and unique nature. In the first place, the large ballroom of the Bellevue-Stratford has been selected for the events. There will be no stage or regular arrangement of seats; on the contrary, the idea is to have the artists located in the center of the room, the chairs for the audience being artistically, but not uniformly arranged over the surrounding floor space, with here and there a lamp or a table to relieve a possible monotony.

By this means it is intended to create more or less of a home atmosphere that will fit the nature of the music, thus relieving the staidness and conventionality from which the ordinary chamber music concerts probably suffer.

No tickets are to be sold aside from those disposed of by the subscription. The series is to comprise eight concerts. The list of quartets and ensembles engaged to take part is as follows:

Flonzaley Quartet, Rich Quartet (two appearances), Schmidt Quartet, Barère Ensemble, Zoellner Quartet, Marqure Ensemble, and the Société des Instruments Anciens.

Hunter Welsh at University of Pennsylvania

The first lecture-recital of a series of four to be given at Houston Hall, University of Pennsylvania, by Hunter Welsh, was presented on Friday evening, July 13. The large audience in attendance was composed not only of students from the summer school, but also included many persons prominent in the artistic and literary circles of Philadelphia.

Mr. Welsh chose Beethoven and his writings for the initial lecture, which he introduced by a general outline with regard to the esthetics of music and drama. This was followed by the subject proper, in which Beethoven's position in the history of the piano and his influence on modern composition was thoroughly discussed. Following the lecture, Mr. Welsh played two sonatas by Beethoven, the D major, op. 10, No. 3, illustrating the first period, and "Sonata Appassionata," op. 57, illustrating the second period.

The work of Mr. Welsh was received with marked enthusiasm. His next lecture will be devoted to Chopin, preceded by a talk on the "Romantic Idea in Music."

Abraham Haitovitch to Reside in Philadelphia

Since his American debut Abraham Haitovitch, the blind Russian violinist, has decided to become a permanent resident of Philadelphia. During the past season this artist

has given excellent concerts both here and in adjacent cities. These recitals were made possible by the assistance received from many thoughtful and interested patrons, who came to the fore offering their services and monetary aid in a praiseworthy spirit of co-operation. As noted, the appearances that followed were crowned with artistic success and proved a source of modest financial benefit to the virtuoso.

Haitovitch was born in Ekateroslav, Russia, and studied in the Imperial Conservatory, Petrograd, where he was placed under the careful supervision of Leopold Auer. Upon graduating from the conservatory, an Imperial concert was arranged for him; later a series of tours was planned. He enjoyed a succession of merited triumphs. As to his violin attributes, Haitovitch is possessed of a rare talent, his beautiful tone, free bowing sweep and excellent technic proving an adequate vehicle for his excellent interpretative ability. G. M. W.

THE SUCCESSFUL MUSIC TEACHER

By C. A. Trowbridge

[Carrie Adelaide Trowbridge is a teacher in the department of music of the University of Southern California. Her teaching is largely confined to professional musicians—those who expect to become teachers—and the originality of her methods is well shown in this outline of it.]

Too much cannot be said in praise of a teacher who actually takes the trouble to aid her pupils in shaping their careers—who points out to them the problems with which they will be confronted in the life work that they have adopted as a means of livelihood, and endeavors to show them how these problems are to be met.

Astonishing as it is, it must be acknowledged that such instruction is rare. Many teachers teach just that alone for which they are paid: piano, violin, voice, as the case may be. And when the fledgling flies (or falls), out of the nest, they never make the least effort to teach them how to pick up the crumbs on which sustenance depends. Most graduates who enter the life of professional music have not the faintest idea of the business side of it. They think that it is sufficient to be proficient in whatever branch of music they have adopted to be instantly recognized and successful. Then they gradually lose their self esteem, become beggars, getting a few crumbs of professional work through friends, or through charity, and all too often end in failure where their knowledge and talent deserves better things.

Much of this can be avoided by such teaching as that offered by Miss Trowbridge and given in outline below. It is to be hoped that other teachers will be inspired by her example to adopt similar methods.—Editor's Note.]

The public of today demands this equipment for a successful teacher: Musical, pedagogical, commercial, social. All are necessary faculties because: One may understand pedagogical principles and not be a musician. One may

understand music and yet not be a pedagogue. One may be a musician, have a natural gift for teaching, and have no business ability, and, one may be a musician, pedagogue, and businesslike, yet fail because of lack of adaptability in adjusting himself socially in the community.

First—One should have musical ability, feeling, hearing, discrimination, and technic.

Second—A liking for teaching in general and a real enthusiasm for the specific branch to be taught.

Third—A carefully outlined course for a guide; flexible enough to meet the individual needs. This should include special work in Rhythm, Ear Training, Tone Thinking, Applied Harmony, and the usual technical and interpretative study of the classics.

Fourth—Well defined ideas as to the business end of music teaching. An inexperienced teacher will stand a better chance in a small city. Of vital importance is the first introduction; this may make or mar future success. Study the form of advertising best suited to that particular community and proceed in a dignified ethical way to make yourself known. Be tactful in meeting prospective pupils, but have a frank understanding as to lesson attendance and payments. Be accurate and regular with your statements and expect the same response from your pupils. Make your work appear individual. "Be strong where your competitor is weak." You may not have anything new to offer, but you can present it in a very different way.

Fifth—Socially you must be able to adapt yourself to the community. Enjoy and be conversant with things other than musical. Make yourself necessary to the place, not through giving your services for every entertainment, but through your helpful and genuine interest in the encouragement of every worthy element in the musical and social life of the community.

May Marshall Cobb Closes Busy Season

May Marshall Cobb, whose lyric soprano voice and charming personality never fail to win her audiences, recently closed a very busy season. Mrs. Cobb has won distinction not only through her solo appearances, but also



MAY MARSHALL COBB,
Soprano.

with large organizations of the country, including the Boston Symphony Orchestra, Pittsburgh Male Chorus, etc.

The following are excerpts from among her many laudatory press notices:

May Marshall Cobb, the soloist soprano, sang with splendid style and finish and displayed a voice of great compass and quality in the aria from "Romeo and Juliet." She has a delightful and pleasing personality and charming stage presence.—Worcester (Mass.) Telegram.

May Marshall Cobb, soprano, established herself at once as a prime favorite, and received a wonderful ovation. Her rendition of the "Mad Scene" from "Lucia" displayed singular richness and correctness of tone and in the cadenzas with flute obligato her voice was true, full and melodious.—Pittsburgh (Pa.) Chronicle-Telegraph.

This is May Marshall Cobb's second appearance here, and we trust it will not be the last. She has a lovely soprano voice and sings with assurance and poise. Her voice is one of beautiful quality, and she sings with consummate art.—New Castle (Pa.) Herald.

Meyn at Onteora Park

Heinrich Meyn, baritone, is summering at Onteora Park, where a large number of musical celebrities have assembled. An interesting concert was given there at the home of Mr. and Mrs. Alfred B. Mason (Mary Knight-Wood). The audience was delighted with the beautiful singing, the highly interesting program, and full of enthusiasm over Mr. Meyn's voice.

At his second recital yesterday in the Aeolian Hall, Theodore Spiering more than confirmed the favorable opinion created at his first performance. Nardini's sonata in D major was played with remarkable repose and maturity of style, and Schumann's beautiful and seldom heard fantasia in A minor, op. 131, was played in a manner not unworthy of the player's great master, Joachim, who has occasionally, but far too seldom played the work in England.—London Times, October 23, 1906.

The opinion of the
Chicago Press on
the first appearance of

MME. BERIZA

this season in
Grand Opera, at
Ravinia Park

MME. BERIZA STAR AT RAVINIA PARK.

(Herman Devries, in the Chicago American, July 5, 1917.)

Madame Beriza repeated her success of a twelve-month and has enriched the by-play with a number of details which show careful study and sincere effort to grow in her art. The young singer received a veritable forest of wonderful blooms and a rousing ovation after her final scene with Alfo.

RAVINIA APPLAUDS BERIZA IN OPERA.

(Dr. Albrecht Montgelas, in Chicago Examiner, July 5, 1917.)

Last night was a gala night at Ravinia. Madame Beriza gave once more proof of her excellence as singer and emotional actress. Taken as tout ensemble, last night's performance of "Cavalleria Rusticana," with Beriza as Santuzza, was the best operatic offering of the season so far.

BERIZA AROUSED AN ENORMOUS AUDIENCE AT RAVINIA PARK.

(Stanley K. Faye, in the Chicago Daily News, July 5, 1917.)

Marguerite Beriza's first appearance of the season in grand opera aroused an enormous audience at Ravinia Park to a high degree of enthusiasm yesterday evening. The French soprano assumed the dramatic role of Santuzza in "Cavalleria Rusticana" and she gave an impressive performance, better than anything she had done for Ravinia the previous season or for the Chicago company the winter before. At the end of the first act she received enough roses to fill a little florist shop.



MARGUERITE BERIZA MADE A MOST APPEALING SANTUZZA.

(Karlton Hackett, in the Chicago Evening Post, July 5, 1917.)

Marguerite Beriza made a most appealing Santuzza in "La Cavalleria Rusticana" at Ravinia Park. There was a quality to her playing of that part that made it seem as though it were really so and she meant it, every word. It is quite impossible to state in words just what this feeling of sincerity is which some artists succeed in projecting out into the audience, for you have to be present and experience it in your

own person to believe. However, in this particular instance you may take my word for it that Madame Beriza gave it the other night. This strange essence is compounded of natural instinct, long routine, and then an illusive element which vivifies the technical skill into reality—and nobody has ever been able to pin it down under a microscope and classify it. The other evening at the park she seemed to fit into the music vocally even as she fitted into the role historically better than anything else I have ever heard her do.

The music of Mascagni is explosively expressed, with what he doubtless felt to be dramatic verisimilitude, and Madame Beriza threw herself into the big phrases with intensity rather heedless of vocal conventions, but determined to bring out the meaning of the words. The music lends itself to this mode of interpretation and she made it effective.

However, the striking thing about her performance was the manner in which she sent the meaning of the story across the footlights with an intensity of conviction that gave the impression of reality. Yet there was a sense of proportion to it all which got at the main facts of this rude Sicilian tale without the exaggerations which are so easy. It is pretty late in the day to say anything about the dramatic truth of Verdi's story, but there was a time, even before Eleonora Duse first played it here, when such a self contained critic as William Dean Howells praised it as a literary masterpiece.

It is a rude tale of an elemental people, but it is neither fustian nor mere blood and thunder. This sense of its being a picture of actual people Madame Beriza gave, and it was the best thing I have ever seen her do.

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STEINWAY PIANO

JEAN COOPER FULFILLING CRITICS' PREDICTIONS

Two seasons ago Jean Cooper made her debut in "Elijah" at the Maine Festival. Since then each successive concert has placed the contralto one step farther toward her final goal. Today the name Jean Cooper has its own significance—the embodiment of unusual talent, combined with personal attractiveness in one singer, who is rapidly coming into her own.

When asked how she managed to accomplish so much in a short time, the charming little singer replied that she could give no particular reason other than that she just did things because she couldn't help it. And it seems in doing these things Miss Cooper has had the happy faculty of them doing very well.

"I do not like the word 'successful,'" said Miss Cooper recently, "because it always brings to my mind a vision of a self satisfied person, with a pleased expression upon her face, with folded hands. Of course, all so called successful people are not self satisfied, but there are so many who are. A serious artist can never stop learning new things. The older one grows, the more he has to learn. You ask how I have met with good favor, let us say, instead of success. Because I have droned like the busy bee. My first and most dreaded public appearance was at the Maine Festival.

"I was told that I would have to keep my ears well open, because singing to the accompaniment of an orchestra was quite different from that of a piano. 'Your cue will be this light string chord, instead of a crash on the piano,' they forewarned me. How fearful, thought I, if I did not hear that silly but vital chord! Well, I would be ruined at the worst! To make a long story short, I heard that chord and sang my way through to the finish. Next day the critics said that I was a promising young singer and had done the part admirably. You can well imagine my happiness."

Last season was a particularly brilliant one for the singer. Her engagements took her to the South—her home—and to the Middle West, where she met with instantaneous favor, and secured a number of re-engagements for next season. Her New York appearances included an engagement at the Biltmore musicale, with the New York Mozart Society, the Beethoven Society, Schola Cantorum, and more recently at the benefit concert given by the New York Mozart Society Auxiliary Red Cross.

"I had a seven weeks' tour last season with the Minneapolis Symphony," said Miss Cooper, "and one with the St. Louis Orchestra. It is a splendid experience for a young singer, and I loved every moment of my work. During the trip I had a number of interesting things happen. Of course, we had our special car. Upon one occasion, when we were about to enter Kansas City, where we were scheduled to appear, I very foolishly went up to the front car, where my sisters were. We were so busy talking that for several minutes we did not realize that the train had stopped at the station. I asked the porter if I had time to go back to our car and get my things, and he said that I had. I got half way through the regular train when it started again, having meanwhile detached

our special car. I was carried to the next station (two hours farther away). Fortunately, I was given a return ticket, and upon arriving at the station I wired, collect, telling of my predicament and saying that I would join the others some time in the afternoon. I was met at the station and told to hurry right over to the opera house, as I had to sing at the matinee performance instead of the evening. Such things really do happen on the road, as ridiculous as they may seem."

"The desire of most singers is finally to get into the opera. Is it yours, Miss Cooper?" asked the writer.

"Now, not the slightest, but three years ago, if you had told me that I would not care about opera in the future, I would have disagreed most heartily with you. Then, I thought it would be wonderful, and may be it is wonderful for some people, but not for every one! You have to work so hard for the little success you reap—success that is so easily replaced by some one else who happens along a little later. My friends who are engaged in operatic work give the impression that it is a constant struggle against rival singers. Besides, I notice that after a time there is a tendency on the part of the singer to use what I call a 'spread' tone, and that is very distasteful. In the concert field the friction is not so strong."

"Perhaps you will change your mind again. You did once before," reminded the writer.

"Perhaps. Just now, as I said before, my work is in the concert field. I do agree, though, that an opera company affixed to a singer's name is a considerable help in booking in the smaller towns outside of New York."

Miss Cooper is an American trained artist; in fact, she has never been to Europe. Her favorite type of song is the German Lied.

"Dare I say that I prefer those fine old German songs?" she inquired. "Everything is so different in art, so why shouldn't I? To put aside Lieders on account of political differences would be about as strange as packing away china made in Peking if we were to have similar difficulties with the Chinese Government. But were I to specialize in German Lieders, I should feel it absolutely necessary to have lived in Germany among the people in order to get a more thorough understanding of the songs. Then again, why should the American people want to listen to Jean Cooper, Lieders singer, when they have the real exponents of that type of song in Julia Culp and Elena Gerhardt?"

Miss Cooper is spending the summer months on a 300 acre farm in Mt. Kisco, N. Y. She plays a little and works a great deal—some on her new repertoire for next season, but the greater portion of the time in farming and tending the chickens. Miss Cooper says that she enjoys her rural habitation and declares that "getting back to nature" will enable her to understand, perhaps, how to cope with the high price of food.

"There is an old 'flivver' on the farm, and I intend to learn how to run it," said Miss Cooper, rather enthusiastically. "If I am ditched in the attempt, I shall consider automobiling an art I couldn't master."

a crowd of some 10,000 people. Consequently, there was found nothing but most splendid co-operation on the part of the board when a similar request was made this season. The plan has been to hold one "Sing-Song" each month in the various parks. Two such affairs have already been held with most gratifying results, each being attended by about 5,000 people, most of whom have found great pleasure in joining in the singing of the beautiful Stephen Foster songs and patriotic airs. They are real community affairs, where everybody, regardless of musical training, is expected to enjoy singing simple tunes that are more or less familiar, and no effort is made to turn the "Sing-Song" into a choral society. The number of family groups in the crowds has been especially noticeable.

Sam S. Losh was chosen for director, and his truly democratic ways and real musical ability have been great factors in the success of the movement. No more popular director could have been found.

The park band plays for the "Sing-Songs," and in addition gives three concerts each week in the different parks. Theodore Rosenthal is the conductor of the band, and he is building up a good organization through conscientious work and laudable ideals. The band concerts are well

attended. The members of Fort Worth's progressive Park Board are C. D. Wiggins, president; W. R. Edgington, secretary; W. E. Connell and P. J. Conway. George Vin-nedge is park superintendent. Mr. Conway has charge of the recreational features, and he, together with Mrs. John F. Lyons, as representative of the recreation board, has worked faithfully for the community music. In a climate where at least six months of the year are suitable for outdoor gatherings no more wholesome form of enjoyment could be provided.

Harmony Club Work

The closing concert of the Harmony Club came well up to the mark of excellence that has been established for the past three years by this most capable body of women singers. The program was given over in large measure to the large chorus, which, under the direction of Carl Venth, has attained a high degree of artistic efficiency. The numbers given were Victor Harris' "Invocation to St. Cecilia," which has become a traditional opening number for the Harmony Club and which they sing excellently; an arrangement of Wagner's "Träume" with violin obligato, which was beautifully played by George Orum; "The Slave's Dream," by Matthews to the text of Longfellow, and the new cantata, "The Tale of the Bell," by William Lester. The Matthews work was a repetition from a former program which well deserved a rehearing. The tenor solo was sung by W. D. Smith, who was in splendid voice and in fine accord with the spirit of the number. "The Tale of the Bell" is a most interesting work which was given a first performance for this part of the country. It is quite modern in character and the music is excellently suited to the text from Hawthorne's "Bell's Biography." It is rather a difficult number and requires quite a degree of virtuosity on the part of the chorus attempting it. Mr. Venth had drilled his singers so that they were thoroughly in accord with the sentiment at all times and gave a thoroughly satisfactory performance. The solo parts were taken by Mrs. E. P. Croarkin, Mrs. H. N. Brindley and Gertrude Gullledge, all popular singers of the club, who can be depended on at all times to do good work. Mary Gross made her first public appearance with the club as solo pianist and made a most pleasing impression. She has splendid technic and a wealth of temperament, which showed to good advantage in a Wieniawski and a minuet by Carl Venth. Mr. Venth has been re-elected choral director, and will also give another series of lectures upon which the study for next year will be based.

Euterpeans

The Euterpean Club closed its season with a most pleasing concert, given in the First Methodist Church to a large audience. E. Clyde Whitlock has been the director of this club for the past year, and under his capable guidance the chorus is showing marked improvement. The recent concert was the best ever given by the club. The choral numbers were Beethoven's "Hymn to Night," which was splendidly given; an arrangement of Nevin's "When the Land Was White With Moonlight," in which Mrs. Leon Gross had a contralto obligato which she sang with excellent taste, and a cantata by Paul Bliss, "A Midsummer Night." The cantata proved to be most grateful and was well sung. The solo parts were taken by Mrs. H. T. Compton, Bess McLean Pollock and Mrs. T. Holt Hubbard with most pleasing effect. Mrs. F. L. Jaccard, as accompanist, gave excellent support. Mrs. R. H. Foster had two solo appearances, in which she was the recipient of marked applause. Mr. Whitlock gave a group of solo violin numbers which were received with great favor. His numbers were "Deep River," as arranged by Coleridge-Taylor, and the major polonaise by Wieniawski, both being given in his usual musicianly and authoritative manner. Mr. Whitlock will direct the Euterpeans another year, and we shall expect another season of interesting work.

Open Air Singing

The Apollo Chorus is preparing "The Creation," which will be given an open air performance in the near future. The performance will be given in Broadway Park and will be open to the public. The chorus numbers about eighty voices and the work will be given with full orchestra. The soloists will be local singers. The Apollo Chorus is under the direction of Sam S. Losh, W. J. Marsh, pianist and assistant director, and E. Clyde Whitlock, concertmaster of the orchestra.

L. M. L.

FORT WORTH "SING-SONG" SCORES IMMENSE SUCCESS

Texas Music Center Endorses New Popular Choral Movement—Clubs Close Prosperous Season

Fort Worth, Tex., July 15, 1917.

Those who have been interested in the development of community music in Fort Worth are finding cause for much gratification this summer in the fact that the Park Board of the city has seen fit not only to provide for free band concerts in the city parks, but also to arrange for a series of community sings, or "Sing-Songs," as they are popularly called here.

Fort Worth's first experience with this real community singing was last September, when, through the efforts of Sam S. Losh and Mrs. John F. Lyons, the Park Board agreed to hold one such gathering as an experiment. This affair was held on the Court House lawn and brought out

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MUSIC DESERTS THE "HUB" FOR NORTH AND SOUTH SHORES

Mrs. Hall McAllister's First Summer Musicales—Gertrude Auld and Theodore Cella Please as Soloists—Boston Artists Give Concert in Hingham—Song Recital by Albert Edmund Brown—Franklin Cannon Having Successful Summer—Notes

The first of Mrs. Hall McAllister's North Shore musicales took place on the afternoon of July 13 at the residence of Mrs. Godfrey L. Cabot, Beverly Farms. The artists were Gertrude Auld, the New York soprano, whose initial recital in Boston during the past season created much favorable comment, and Theodore Cella, harpist, a member of the Boston Symphony Orchestra. Mme. Auld opened the program with a group of folksongs, which she sang in the original languages. There were selections from the Serbian, Sicilian, Bohemian, Dutch, Hungarian, Japanese, Moorish and French. Other groups were in French and English. Mr. Cella, appearing twice, played pieces by Saint-Saëns, Lehar and Pierné, in addition to his own "Rondo Capriccio." The audience was large, including many members of the fashionable summer colony.

Mme. Auld's singing was delightful. Her voice is opulent and expressive, and she is rarely gifted as an interpreter. Her ability in coloring tones and the delicacy of her nuances are alike remarkable. Mr. Cella also pleased. He plays artistically and with fine technical skill. Both Mme. Auld and Mr. Cella were recalled many times and added extra numbers.

This year Mrs. McAllister is giving two musicales. The second will take place on the afternoon of August 3 at the summer home of Mrs. John L. Brodgett, Prides Crossing. The artists announced are Carolyn Cone, pianist, and Arthur Hackett, tenor.

Boston Artists Give Concert in Hingham

Charlotte Williams Hills, soprano, and George E. Hills, tenor, with Mary Shaw Swain as accompanist, gave an interesting concert in behalf of the French War Relief Fund on July 7 at Hingham, where Mr. and Mrs. Hills are summering. Many of the society folk in the district attended, and the affair was a success both artistically and financially. Mrs. Hills sang an excellent selection of French and English songs. Her voice is a lyric soprano, of good range and even usage. Especially commendable is her fine enunciation. Mr. Hills' numbers were Von Flitz's song cycle, "Eliland," and "Salut Demeure," from Gounod's "Faust," which he sang with authority and considerable vocal skill. In addition to the solo numbers, the program included duets from Gounod, Saar and Delibes, in which the voices blended agreeably. Both singers were encored repeatedly.

Song Recital by Albert Edmund Brown

Albert Edmund Brown, baritone, with Mrs. Brown at the piano, gave an interesting song recital on the evening

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of July 9 at Jacob Sleeper Hall, Boston University. His program included selections from the old masters, Handel and Purcell, songs by Strauss and Schubert, two art ballads by Loewe, and groups of traditional and modern songs. Mr. Brown is well known in the concert and oratorio field and has sung many times in Boston. His voice is a full, resonant baritone, which he employs skillfully. His performances are notable for excellence of diction and authority of interpretation. A large audience applauded him warmly.

Franklin Cannon Having Successful Summer

Franklin Cannon, the well known Boston pianist, who is now conducting his seventh annual summer school for teachers and advanced pupils at Jamestown-on-Chautauqua, N. Y., is experiencing a very successful season. His classes, which necessarily are limited, have their maximum capacity, many of his pupils having returned for their fourth and fifth terms. During the past week, Mr. Cannon held his first invitation program at the Mozart Club, Jamestown. On the afternoons of July 16 and 23, he presented Lorene Welch in two recitals, and on the afternoon of July 19, Thekla Keller, each program including a wide selection from both the classic and modern schools.

Notes

Lida Shaw Littlefield, soprano, of Boston and Brockton, is spending the summer at Harrison, Me.

Elizabeth Siedhoff is at Seal Harbor, Me., for the summer. In the fall, she will appear as official accompanist at the annual music festival at Lockport, N. Y.

William Gustafson, the New York bass, is spending the summer at the home of his parents in Cambridge. Mr. Gustafson is an artist-pupil of Willard Flint, the well known Boston basso and vocal instructor.

V. H. STRICKLAND.

Sybil Vane Sings for Huge Audience in Big Ocean Grove Auditorium

The summer series of concerts which are given annually at the Ocean Grove, N. J., Auditorium, under the auspices of the Camp Meeting Association, were inaugurated last Saturday evening, July 14, when Sybil Vane, the young Welsh soprano, appeared in a song recital.

The enthusiastic reception given her by the large audience assembled in the immense auditorium must have been most gratifying to the artist. Notwithstanding the fact that keen interest had been aroused over the coming of Miss Vane to this popular resort, the tiny prima donna took the

Herein lie possibilities for this exceptional Welsh singer, and she arose to all these with spirit, voice and soul. High praise must be paid her diction, which is always a source of pleasure. Her group of folk tunes struck the lighter fancy of the audience, and here it was that the singer had to work hardest, for all numbers had to be repeated. As a fitting end she sang the national anthem, with the Auditorium's great American flag, recently constructed, a mass of waving red, white and blue electric lights, above her.

After the recital an unusual reception was accorded Miss Vane, as hundreds from the audience gathered about the stage entrance awaiting the tiny singer, who was cheered vociferously as she made her way to the awaiting cab.

On the following morning Miss Vane consented to appear at the service in the Auditorium, where she rendered "Oh, Divine Redeemer," and was compelled to lead in the national anthem. Her clear soprano voice could be heard above the singing of the 6,000 people in the place and the music of the organ.

Marie Volpe Is Splendidly Equipped for Concert Appearances

Under the careful guidance of the world's most famous teachers, both here and abroad, Marie Volpe has developed an art of such merit as to make her advent into concert life a matter of importance and interest.

The wife of Arnold Volpe, conductor and director of the Volpe Institute of Music, New York City, she has had the benefit of his superior criticism and assistance, and so, from the beginning of her studies there has been a steady progress and artistic development. She now offers for professional service a finished and beautiful product.

Mme. Volpe sings beautifully not only by reason of her musical gifts, but also because of her splendidly useful life, which has strengthened and mellowed the character of this charming woman. She is well known throughout the musical world for the active part she has taken in her husband's enterprises; in fact, realizing Arnold Volpe's genius, Marie Volpe sacrificed many years to the furthering of



MARIE VOLPE.

his career, so that all the world might know him. From the beginning there has been a strange commingling of their lives. Born but a few streets apart in the same small town in Russia, which they left in their childhood, traveling and spending the intervening years in many different lands, they met in America.

The romance, at its inception, budded soon into the flower of marital happiness.

Marie Volpe was but three years old when the family left Russia and settled in Berlin. It was there that she first studied music, laying the splendid foundation for her vocal career. She came to America in her youth, and met Mr. Volpe when still in her teens. Both sacrificed, worked and waited for the day when the world would give the husband his full recognition. The day came, and then, and not till then, encouraged by those who heard her beautiful voice, Mme. Volpe felt the time had come that could be devoted to serious vocal study.

The first year of the war she studied in Europe, making progress from the beginning. Her masters (including Bouhy, of Paris) advised an operatic career, because of the unusual natural beauty and extended range of her voice. She had expected to remain abroad for several years, having placed her two small daughters in school near the pension where she lived. Realizing, however, there was nothing to be gained under the existing war conditions, she returned and took up her work with the most famous teachers here. Her voice, her art, both beautiful and sympathetic, combined with a rare charm of personality, can but captivate and delight the most critical audiences. She has already proven her right to be classed with the foremost singers, in the several preliminary appearances she has made in recital and with orchestra.

Her services are available through her representative, Adelaide Beckman, 146 West Seventy-seventh street, New York City.



SYBIL VANE AND HER MANAGER, VICTOR C. WINTON, AT OCEAN GROVE, N. J.

audience by surprise and surpassed all expectations. From advance reports of her successes much was expected of her, and from her opening number, she won completely every one in the audience. Time and again she had to repeat numbers and add encores.

The program presented by Miss Vane on this occasion, when she was very ably assisted at the piano by William Reddick, was one typical of the English style of song recitals, presenting, as it did, a decidedly interesting collection of the older, together with the more modern arias, representative French and Italian selections, and a group of English, Scotch and Welsh folksongs. It included "With Verdure Clad," Haydn; "Care Selve," Handel; "Un bel di," Puccini; "Chère Nuit," Bachelet; "Ouvre tes yeux Bleus," Massenet; "The Minstrel Boy," English folksong; "The Weaver's Daughter," and "I Know Where I Am Going," Irish folksongs; "Loch Lomond" and "Comin' Thro' the Rye," from the Scotch, and the Welsh air, "The Bells of Aberdovey," and recitative and air from Verdi's "Traviata."

Possibly the most brilliant piece of work done by Sybil Vane was the last mentioned, from Verdi's "La Traviata."

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Messrs. Haensel & Jones, managers of Maggie Teyte, announce that they have secured the services of that famous artist for concerts in February and March, 1918, the rest of her season being occupied with operatic tours from the Atlantic to the Pacific.

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INTERESTING CHICAGO ITEMS DESPITE THE DULLNESS OF SUMMER

Chicago, Ill., July 23, 1917.

A delightful evening of songs was furnished Monday evening at the popular MacBurney studios by Esther Muenstermann, contralto. Miss Muenstermann is one of the many artist-students from Thomas N. MacBurney's class who is active professionally and has been heard in Chicago on several instances. Her work on Monday evening in a program of Horsman, Cyril Scott, Sibella, Saint-Saens, Chausson, Paladilhe, Panizza, Lohr and Carpenter numbers, showed her to be an excellent model of the efficient MacBurney training. Hers is a contralto voice of lovely quality, exceptionally well placed and used and her teacher may well be proud of such a worthy exponent. As ever, John Doane's accompaniments could not be improved upon.

Herman Devries' Professional Students Score in New York

Nellie and Sara Kouns, who created a sensation at the Palace Theatre, in New York City, and who are now appearing elsewhere in the East, meeting everywhere with the full approval of the public and press alike, studied three years in Chicago with Herman Devries from 1914 to 1917. At several of Mr. Devries' musicales, the two young ladies appeared in solos and duets and their work attests once more the diligent and careful training obtained under the guidance of this internationally well known vocal instructor.

American Conservatory Items

For the regular Wednesday morning recital at the American Conservatory this week Henriot Levy, pianist, and Herbert Butler, members of the faculty, gave a program of chamber music. The Beethoven F major sonata, the York Bowen suite in D minor and the Strauss sonata in E flat major were the numbers inscribed on the program. This was the third of the series of conservatory concerts given during the summer term.

Janet Cobb, violinist, and artist-student of the American Conservatory, has accepted the position as head of the

violin department of Rockford College, Rockford, Ill., for next season.

John Rankl's Pupils Heard

Two pupils from the class of John Rankl participated in a program given Wednesday evening at the Rundle School, of which Mr. Rankl is a member of the faculty, Marie McGrady sang with telling effect Adams' "Roses" and Lohr's "Rose of My Heart," winning much applause. Not less effectively set forth were Trotere's "Asthere," "Pirate Dreams" (Huerter) and Salter's "She Is Mine," sung by C. H. Robertson. Both singers were a credit to their able mentor.

Kober and Nicolay Appear Jointly at Private Function

Georgia Kober, pianist, and Constantin Nicolay furnished the musical entertainment this week at a private function given on the South Side. Mr. Nicolay sang with fine understanding and beauty of tone the "Air of Charron" from Lulli's "Alceste" and the aria of Figaro from "The Marriage of Figaro" by Mozart, and as an encore sang the Schumann "Two Grenadiers." The distinguished basso of the Chicago Opera Association was in fine fettle and won an overwhelming success.

Georgia Kober charmed her audience by her excellent interpretation of the Debussy "Sarabande" and Borodin's "In the Convent," which were played exquisitely by the gifted and popular pianist, who shared with Mr. Nicolay in the enjoyment of the evening.

Chicago Musical College Notes

Rollin Pease, who is studying at the College, gave a vocal recital at Fisk Hall, Evanston, last Thursday. He was heard in works by Haydn, Henschel, Chadwick, Leoncavallo, Wolf, Gounod, Damsrosch, Tschaiakowsky, Cadman and Cowen.

To the number of students from the Chicago Musical College, who have been engaged to sing with the Chicago Symphony Orchestra at Ravinia Park whose names were recorded last week, there must be added Frederick Braucher, Harold Ayers and Gilbert Ross.

A large number of applications for free and partial scholarships in the various departments of the Chicago Musical College already have been received by the institution, although the final examinations are not held until the beginning of September.

Benjamin Scovell Returns From France

Benjamin Scovell, the reader and humorist, is back in Chicago from an exciting and interesting experience in Europe. During his sixteen weeks' stay near the firing lines and on the battlefields he has done his "bit" for the

sick and wounded soldiers in the many base hospitals, entertaining and bringing cheer to many by his readings and humor. Mr. Scovell will remain in Chicago until the winter, when he expects to return to France and England to continue his good work. He will give his lectures and readings in and around Chicago, for which he has obtained through his experience at the front much interesting material. Mr. Scovell tells an interesting story of his experience near Lens one evening after the terrific cannonading had ceased and all was still. A concert was given and enjoyed by blind Sergeant Blake, who performed upon his fiddle, made out of a biscuit tin; Sergeant Major Parker, with the little organ which Mr. Scovell takes around with him, and Sergeant Major Johnson, who has a lyric tenor voice. All three were injured. Mr. Scovell brought over and distributed some twenty or more copies of Carrie Jacobs-Bond's ever popular "When It Comes to the End of a Perfect Day," and this song formed the evening's program on the above occasion. When played and sung by the 2,000 present, many of whom were injured by shrapnel, it was an experience never to be forgotten, as Mr. Scovell expressed it.

Walter Spry's Successful Students

Walter Spry has had great success the past season in presenting his pupils in concert. The most recent was Marjorie Johnstone, who played the Liszt concerto with orchestra at the commencement concert of the Columbia School of Music, with which institution Mr. Spry now is associated.

Margaret Farr, another young artist-pupil of Mr. Spry, will appear July 27 at Ravinia Park as soloist.

Julia Claussen's Appearance With Chicago Symphony

Julia Claussen is booked for March 8 and 9 with the Chicago Symphony Orchestra in Chicago.

Bush Conservatory Recitals

The program for the regular weekly recital at the Bush Conservatory was furnished by Justine Wegener, soprano; Rowland E. Leach, violinist, and Mae Julia Riley, reader, both members of the conservatory faculty. A large audience was given a rare treat.

A studio recital was given Saturday afternoon by Lyell Barber, pianist, and Lillian Wright, soprano.

JEANNETTE COX.

Marcosson in Chautauqua

Sol Marcosson, the violinist, gave the first of a series of four violin recitals in Higgins Hall, Chautauqua, N. Y., on July 17, and, according to the Chautauquan Daily, "delighted his audience with his art in a well balanced program. In the Bach chaconne he proved his technical mastery, and played the pianissimo double stop passages especially with exquisite effect." Enthusiastic praise was given by the same paper also to Mr. Marcosson's playing of the other old masters, Corelli, Martini, Tartini, Handel and Pugnani.

On the same day Mr. Marcosson took part in the faculty concert in the Amphitheatre, and appeared together with Ernest Hutcheson, Horatio Connell and Austin Conradi. Charles C. Washburn was to have been on the program also, but was prevented from singing because of an attack of bronchitis. The Chautauquan Daily had the following to say regarding Mr. Marcosson's part in the performance: "In his well contrasted selection of numbers he displayed his unerring technical skill and his full, sonorous tone to the very best advantage. The Paganini etude was especially well done."

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THIRD WEEK OF OPERA AT RAVINIA PARK

"Carmen," Sunday, July 15

"Carmen," à la Ravinia Park, is a mixture of the English, French and Italian languages, poor singing and worse acting. Bizet's opera, as given in the so-called American Bayreuth, proved to be nothing short of a farce which came close to the tragic, when an accident happened to the breeches of the Don José, who "tore the seat plumb out of his trousers," and who afterward moved only spasmodically and was compelled to face his audience which, however, was kept in good humor all through the second act. The Carmen of the cast, generally an excellent singer and worthy interpreter of the French and Italian composer, probably unnerved, acted the part of the gypsy girl as though she were portraying the sweet Marguerite in "Faust." The Escamillo of the cast was the star of the performance. The artists sang well and the "Toreador" song had to be repeated. The Zuniga sang in Italian and the Dancaïro was entrusted to a basso who liked to sing in English very much, as he sang the part mostly in that language but once in a while reverted to the French used by all the other principals. After the second act a large part of the audience took the train or street car north and south and on the way back home one heard many detrimental comments. A worse performance of "Carmen" could not be given by students.

Fapi conducted the orchestra with verve and precision.

Wagnerian Program, Monday, July 16

A Wagnerian program was given on Monday night, with Frances Ingram, the favorite contralto, as soloist.

"Thais," Tuesday, July 17

Marguerite Beriza, always good to look upon, made a beautiful courtesan. She sang gloriously and proved again to be one of the big attractions of the season. She was the star of the night and scored heavily. Manager Eckstein may well be proud to count among his famous singers such

a remarkable singing actress. The balance of the cast was adequate.

"Madame Butterfly," Wednesday, July 18

Edith Mason, in the title role, and Frances Ingram, as Suzuki, divided the honors of an especially good performance of Puccini's melodramatic opera, "Madame Butterfly."

Popular Program, Thursday Afternoon, July 19

A popular program was given Thursday afternoon, which is the regular children's day, by the orchestra, assisted by Carolina White, who appeared in "Songs of Yesterday." On Thursday afternoons children under twelve years of age are admitted free to the park and no charge is made for children or adults for seats in the pavilion of the park.

"Rigoletto," Thursday Evening, July 19

The Thursday evening performance was given in order to bring forth Florence Macbeth, the idol of the present season, as Gilda in "Rigoletto." Frances Ingram was the Maddalena. The balance of the cast was adequate.

Friday Afternoon, Orchestra Concert

A symphony program made up Friday afternoon's entertainment.

"Secret of Suzanne" and "Jewels of the Madonna," Evening

With Carolina White in the title role and Morton Adkins as the Count, Leoncavallo's one act opera was given an excellent performance. Suzanne is one of the best roles in Miss White's repertoire, and again Friday evening she gave an excellent account of herself, winning abundant applause from the large gathering. Miss White sang in the Italian language and Mr. Adkins essayed his part in English.

In the "Jewels" Miss White sang and acted her role effectively, and the balance of the cast was adequate.

"Martha," Saturday Evening

In the repetition of "Martha" on Saturday evening Edith Mason and Frances Ingram shared honors. Both artists were in splendid form and gave unalloyed pleasure to the listeners. This wound up the third week of Ravinia Park's season of opera and concerts.

OREGON TEACHERS' CONVENTION AT PORTLAND

Portland, Ore., July 16, 1917.

On July 5, 6 and 7 the Oregon State Music Teachers' Association held an informal convention here and receptions, luncheons and automobile tours made up the social part of the program. Talks were given by John Claire Monteith, president of the association; Carl Denton, Franck Eichenlaub, Mary Cahill Moore, Mrs. Thomas Carrick Burke, George Wilber Reed, Mrs. Edwin A. Beals, William M. Wilder, Frederick W. Goodrich, all of Portland; Carrie Louise Dunning, New York; M. Rigley, Vancouver, B. C.; Mrs. Fred N. Shepherd, Lewiston, Idaho; Marion Bauer, New York; David Scheetz Craig, Seattle; Helen Howarth Lemmel, New York; Mary Hoham, Monmouth, Ore.; Minetta Magers, Salem, Ore., and others. All attended the Portland Music Festival, which took place during the teachers' convention.

The National Education Association met here last week and A. J. Gantvoort, of Cincinnati, Ohio, was chairman of the department of music education. William H. Boyer, supervisor of music in the Portland schools, welcomed the assembly on behalf of the city. Officers were elected as follows: President, Osbourne McConathy, professor of public school and community music, Northwestern University, Evanston, Ill.; vice-president, M. Teresa Finn, supervisor of music, Soldan High School, St. Louis, Mo.; secretary, P. C. Hayden, supervisor of music, public schools, Keokuk, Ia. Here are the programs:

Tuesday, July 10, 10:00 a. m.—"The Place of Music in the Public Schools," A. C. Barker, superintendent of schools, Oakland, Cal.; "A Plea for the Enlargement of Music Work in the Public Schools," William Alfred White, supervisor of music, Des Moines; "The Music Preparation of the Grade Teacher as Provided in Teachers' Colleges," Laura J. Soper, Harris Teachers' College, St. Louis, Mo.; "Music Appreciation in the Elementary and Grammar Grades," Kathryn E. Stone, supervisor of music, Los Angeles, Cal.; "Report of the Committee on Standardization of Songs for the Grades," A. J. Gantvoort, chairman.

Wednesday, July 11, 10:00 a. m.—"Music, a Required Subject in the High School and Patriotic Music in All the Grades," Herman E. Owen, supervisor of music, San Jose, Cal.; "Music Appreciation in the High School," M. Teresa Finn, supervisor of music, St. Louis, Mo.; "Instrumental Music in the High School," Glenn H. Woods, supervisor of music, Oakland, Cal.; "Interpretation of Music in Our Schools," Mrs. I. V. Sweasy, supervisor of music, Mills College, Oakland, Cal.; "Music in Our Soldier Camps; What Will It Be and Why?" Lucy H. Cole, former supervisor of music, Seattle, Wash.

On July 9, at the Public Auditorium, 5,000 members of the National Education Association had the pleasure of hearing the "Legends of Seaside," a new song cycle. The music is by Dr. Emil Enna and the book by Virginia Drake. Dr. Enna directed and the soloists were Goldie Petersen, soprano; Catherine Brandes, contralto; Anne Mathison, contralto, and Albert S. Brown, tenor. Mrs. Percy W. Lewis, dramatic reader, assisted. This song cycle is well worthy of universal recognition. J. R. O.

Fanning Sings Seven Times in One Los Angeles Season

Despite the fact that Cecil Fanning already has filled four engagements in Los Angeles this season, he has been engaged to appear three times on the program of the Chautauqua season, which began July 17. Mr. Fanning gave a song recital, accompanied by H. B. Turpin, on the evening of July 21; will give a program with an instrumental trio on August 6, and sing the title role in the big performance of "Elijah" the closing week of the series of events.

Seven appearances in Los Angeles in one season make an enviable record.



META REDDISCH.

American coloratura soprano, whose notable successes in Europe and Latin America entitle her to consideration as one of the most gifted grand opera stars of the present time. Miss Reddish is now in New York. During the coming season, it is probable that the charming young artist will be heard extensively throughout the country in recital and as soloist with several of the leading orchestras.

Busy Summer Season for Soder-Hueck Tenor

It is no new thing for Mme. Soder-Hueck, the vocal teacher with studios in the Metropolitan Building, to have reason to be proud of the success of one of her pupils. Just now one of her tenors, George F. Reinher, is doing especially good work and an unusual lot of it for summer. On Sunday evening, July 1, he gave a recital at the Werriewold Club, Werriewold Park, New York. July 2, he was one of the artists in a joint recital at the home of J. I. C. Clarke, the poet and playwright. Sunday evening, July 8, he again participated with other artists in a joint recital at the home of Takamine, the Japanese chemist of international fame.

For August the following engagements are booked for him: Stamford, N. Y.; Elheron, N. J.; Sea Cliff, L. I.; Monticello, N. Y., and Werriewold Park, N. Y.

Will A. Rhodes, Jr.

TENOR

Engagements During Year 1915

(A Greater Number During 1916—List to Follow)

- | | |
|-------|--|
| Jan. | 1—East Liverpool, Ohio. "Messiah." |
| | 12—Pittsburgh, Pa. Convention of Crockery Men of U. S. |
| | 13—Pittsburgh, Pa. University of Pittsburgh Glee Club. |
| | 14—Sewickley, Pa. Knights of Columbus. |
| | 15—Pittsburgh, Pa. Annual Convention of Traffic Club. |
| | 16—Pittsburgh, Pa. Jewish Women's Council of Pennsylvania. |
| | 22—Pittsburgh, Pa. Concert, Shady Avenue Church. |
| | 26—Pittsburgh, Pa. Concert, Bellevue Church. |
| | 27—Pittsburgh, Pa. Carnegie Hall, Annual Scotch Concert. |
| | 30—Pittsburgh, Pa. Pittsburgh Athletic Association. |
| Feb. | 3—Pittsburgh, Pa. Concert, First Presbyterian Church. |
| | 8—Pittsburgh, Pa. Concert, Bellevue Church. |
| | 18—East Liverpool, Ohio. "Rose Maiden." |
| | 19—South Hills, Pa. "Ancient Mariner." |
| | 24—Pittsburgh, Pa. Tuesday Music Club, "Ancient Mariner." |
| | 25—Pittsburgh, Pa. Fort Pitt Hotel. |
| Mar. | 9—Masonic Temple. |
| | 23—Connellsville, Pa. |
| | 25—Crafton, Pa. Crafton Athletic Association. |
| | 26—Wilkesburg, Pa. "Morning of the Year." |
| Apr. | 6—Pittsburgh, Pa. Bankers Banquet. |
| | 8—Verona, Pa. Choral Society Concert. |
| | 9—Pittsburgh, Pa. Y. W. C. A. Choral and Orchestra. |
| | 23—Irwin, Pa. "Rose Maiden." |
| | 29—Pittsburgh, Pa. Concert, Tabernacle Presbyterian Church. |
| May | 6—Pittsburgh, Pa. Bellevue Choral, "Elijah." |
| | 12—Verona, Pa. |
| | 21—Sharon, Pa. "Messiah." |
| | 25—Pittsburgh, Pa. "Chocolate Soldier." |
| | 26—Pittsburgh, Pa. "Chocolate Soldier." |
| | 28—East Liverpool, Ohio. "Rose Maiden." |
| | 31—Pittsburgh, Pa. Pittsburgh Festival Orchestra. |
| June | 3—Pittsburgh, Pa. Knights of Columbus. |
| | 4—Wilkesburg, Pa. |
| | 10—Steubenville, Ohio. "King Rene's Daughter." |
| | 22—Steubenville, Ohio. "King Rene's Daughter." |
| | 29—Ingomar, Pa. |
| | 30—Pittsburgh, Pa. Pittsburgh Festival Orchestra. |
| July | 14—Mansfield, Ohio. "Il Trovatore." |
| Aug. | 22—Kingston, Ontario, Canada. |
| | 29—Battersea, Ontario, Canada. |
| Sept. | 1—Battersea, Ontario, Canada. |
| | 8—Kingston, Ontario, Canada. |
| | 21—Pittsburgh, Pa. Fort Pitt Hotel. |
| | 28—Ingomar, Pa. |
| Oct. | 1—Beaver Falls, Pa. Concert, M. E. Church. |
| | 5—Pittsburgh, Pa. Bankers Banquet. |
| | 16—Pittsburgh, Pa. Soloist with Charles Wakefield Cadman at Pittsburgh Athletic Association. |
| | 22—East Liverpool, Ohio. |
| | 23—Pittsburgh, Pa. Pittsburgh Athletic Association. |
| | 31—Pittsburgh, Pa. Concert, St. Andrew's Episcopal Church, "Last Judgment." |
| Nov. | 11—Rochester, Pa. Beaver Valley Male Chorus. |
| | 12—Sharon, Pa. Choral Society. |
| | 15—Wellsville, Ohio. Choral Society. |
| | 18—New Brighton, Pa. Beaver Valley Male Chorus. |
| | 19—Pittsburgh, Pa. Carnegie Hall, with Charles Wakefield Cadman. |
| | 23—Crafton, Pa. Concert, M. E. Church. |
| | 30—Pittsburgh, Pa. Bellevue Choral, "Faust." |
| Dec. | 1—East Liverpool, Ohio. |
| | 2—Pittsburgh, Pa. Bellevue Choral, "Morning of the Year." |
| | 3—Pittsburgh, Pa. Bellevue Choral, "Faust." |
| | 9—Beaver Falls, Pa. Beaver Valley Male Chorus. |
| | 12—Pittsburgh, Pa. Calvary Church, "By Faith Alone." |
| | 20—Youngstown, Ohio. "Il Trovatore." |
| | 21—Pittsburgh, Pa. Jewish Women's Council of Pennsylvania, "Morning of the Year." |
| | 28—Pittsburgh, Pa. Christmas Carols at Third Presbyterian Church. |

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CHRISTINE MILLER, KNITTING.

This represents Miss Miller's first attempt at knitting for the Allies, but judging from the success which invariably attends her every effort, whether vocal or otherwise, it is certain to be only the forerunner of similar triumphs. Miss Miller is spending the summer at the Oceanside at Magnolia, Mass., and in the background may be seen the famous rocks along that equally famous coast.

Amato Favors Army Cantonment Music

"I am strongly in favor of joining some organization," said Pasquale Amato, "which shall have for its part the giving of concert music to the soldiers in our American cantonments."

"Soon 500,000 young American men will be in these army camps. No means have as yet been provided to give these soldiers music which thousands of them will crave. In winter, our operas, concert halls, and in summer, our orchestral concerts are frequented to a surprising extent by the young men. The idea that only women attend serious music is an old fashioned one. Men are just as much subject to and reacting to the influence of music. But now

Cherniavskys in Australia

Over on the other side of the world, on that smallest of the continents, Australia, the Cherniavsky Trio is giving a series of concerts. On August 28 these three talented brothers sail on board S. S. Niagara for Vancouver, where they are due to arrive September 23. Six days later they will open their tour of the United States and Canada.

Press opinions of their work as individuals herewith follow:

His (Leo, violinist) flawless intonation and the pure sonorous volume of his instrument were delightful. He takes liberties like all followers of the Russian and Polish schools; but he strikes a responsive chord in the heart of all lovers of classical music, and inspires one with an enthusiasm such as players of the stereotyped ultra correct school cannot hope to emulate. He plays humanly; and strikes a responsive chord in the hearts of all his hearers; he enlivens the imagination by the brilliance of his technic.—Sydney Morning Herald.

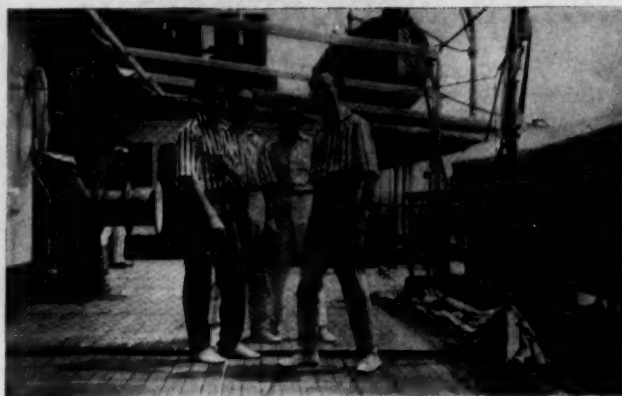
It was literally astounding to notice the ease with which this small mite (Mischel, cellist) accomplished feats that approached the confines which separate the possible from the impossible. His performance aroused a furor—an uproar.—Melbourne Age.

in the army camps these same men will miss the quickening influence music brings into their lives.

"A few days ago I heard that Fritz Kreisler would play for the army camps. I do not know whether this is true or not, but, if it be true, his work will be good and great and necessary. It would be difficult to estimate in words the effects of Kreisler's playing. And besides soloists, there can be entire orchestras. I do not hesitate to say that I will give of my services as I can for this purpose, in the future, as I have in the past, and I would suggest that the matter be taken up by a special committee to be made up of one or two army officers and some well known musicians."

Marie Narelle With Reich

Marie Narelle, the celebrated Irish singer, widely known for her authentic singing of Irish songs, who was heard in 1912 in concerts with John McCormack, will tour this country under the management of Emil Reich. Mr. Reich says arrangements are pending for appearances in Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, and many other important cities. Mme. Narelle's New York recital will take place in November, at Carnegie Hall. She is also engaged to appear as soloist with the Miniature Philharmonic Orchestra.



THE MEMBERS OF THE CHERNIAVSKY TRIO PLAYING DECK TENNIS ON BOARD THE SS. MAKURA.

He (Jan, pianist) has an artistic temperament, sympathy of expression and exposition, brilliancy and sureness of tone, and the greatest measure of poetic insight and feeling.—Melbourne Argus.

Fraemcke Artist-Pupils' Annual Outing

Sixteen artist-pupils of August Fraemcke gathered at his annual pupils' outing on his estate on the Hudson recently. That some of them became pretty well acquainted was evident to any one who had the fortune to be present. Mr. Fraemcke, who is a genial gentleman and companion, also enjoyed himself to the full. Games of all sorts, boating, a picnic party in the woods, and all sorts of impromptu stunts filled in a hilarious afternoon. The party was joined by Carl Hein (partner and lifelong friend of Mr. Fraemcke) later in the day, who brought some of his pupils with him. Music was tabooed and all thoughts of work were readily cast aside by the young people and their equally young in heart hosts.

Richard Knotts at Lake Ontario

Richard Knotts, the Pittsburgh baritone, whose professional activities kept him in the city until last week, has joined his wife and children at their summer residence on Lake Ontario, Wilson, N. Y. Mr. Knotts will spend the remainder of the summer in relaxation, except for a few hours each day which he will devote to preparing a new repertoire for next season.



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AS TOSCA

ANNA FITZIU

Popular American Soprano

Her success in the role of "Tosca" is emphasized by her twenty-five appearances in the part during the Bracale Opera Company's Season in Cuba, Porto Rico and Venezuela:

The beautiful and noted soprano, Anna Fitziu, who scored many successes in "Goyescas" at the Metropolitan Opera, New York, made her debut here last night in the role of Floria Tosca. Miss Fitziu gave a superb interpretation of this role with her marvelous voice of extensive range and pleasing quality, also displaying purest bel canto. Her voice is even and easy from the lowest note to the highest, and it is warm and harmonious throughout. She was warmly applauded after the prayer, "Vissi d'arte," and at the end of the second and third acts.

Anna Fitziu, who possesses a stupendous, harmonious and sweet voice, sang "Tosca" last night.

Tosca was portrayed with delicate accent, and really emotional.

It is difficult to decide how to speak about this beautiful and imposing soprano, Anna Fitziu. We haven't any adjectives to explain the excellence of her voice—sweet, pure, suggestive, facile, artistic and incomparable. The public applauded her thunderously. As to voice, she is superb; and as an artist, insuperable, and she dresses the role of Tosca exquisitely.

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CIVIC ORCHESTRAL CONCERTS

Dambois and Rothier, Soloists

The program for Wednesday evening, July 18, was made up of Beethoven's "Coriolan Overture," three numbers from the Berlioz "Fantastic Symphony," Debussy's "Prélude à l'après-midi," and "Saturale," by Buzzi-Peccia, heard for the first time in New York. As usual, Mr. Monteux excelled in his interpretation of the French numbers, although the Berlioz symphony seems hardly in place on a summer night's program. The Debussy prelude has never been heard to better advantage in New York. It was a splendid performance; there was not one of the delicate nuances of the score that was not given its full value.

The Buzzi-Peccia number, which closed the program, is, as its name indicates, a short work, full of vigor, fire and dash, suggestive of its saturnal character. Capitally orchestrated, it was evidently much appreciated by the audience. It is good to see a modern Italian composer turning to the field of purely orchestral work, one almost entirely neglected by the present day Italian school, though perhaps in consideration of his long residence and fine work here Mr. Buzzi-Peccia should now be ranked among the Americans.

The soloists were Maurice Dambois, the Belgian cellist, and Leon Rothier, bass. Mr. Dambois played the Beethoven variations, and, as an encore, the transcription of the familiar Chopin A flat major nocturne. There may be one or two cello players in the world today the equal of Mr. Dambois, but most certainly there is no one his superior. The rather uninteresting and pedantic variations were, by his exquisite art of playing and musicianship, made into a highly romantic suite of great beauty and charm. Mr. Dambois' tone is of exquisite beauty, and his phrasing—accomplished through an unsurpassable bow technique—that of a musician of the highest rank.

Mr. Rothier sang the "Invocation" from Mozart's "Magic Flute" and the familiar aria from "Robert, the Devil." Mr. Rothier possesses one of the finest bass voices of the day, but for some reason or other—perhaps, as some say, due to a change in his vocal method—it has not the same resonance as formerly. His great moment was in the singing of "The Marseillaise." During these wartime years the present writer has heard "The Marseillaise" sung perhaps two hundred times, but nothing has been so fine as the really inspired rendering of it given by Mr. Rothier. It was "The Marseillaise" sung as only a French artist and patriot can sing it. The audience arose and cheered and cheered Mr. Rothier until he was called back and compelled to repeat the last stanza.

Mme. Sundelius and Robert Lortat Appear at Final Concert

Sunday evening, July 22, saw the ending of the summer series of Civic Orchestral Society concerts in New York. The program for the final evening was hardly what one would expect upon looking at the thermometer, made up as it was for the orchestral part of Beethoven's "Eroica" symphony and Chabrier's "Gwendoline" overture. The soloists were Marie Sundelius, of the Metropolitan Opera Company, and Robert Lortat, the French pianist.

Mr. Monteux has shown throughout the series that he is not a particularly sympathetic reader of the works of Beethoven. The true spirit of them does not seem to be in him. His tempi seemed long drawn out, though perhaps this was due to the excessive length of the mercury. The Chabrier overture was splendidly done and the accompaniments sufficiently sympathetic.

With the orchestra Mme. Sundelius sang Michaela's familiar aria from "Carmen," a rendition which made one wish to hear her in the role at the Metropolitan. Accompanied by Wilfred Pelletier at the piano, she sang "Où quand je dors" (Liszt) and "Il Neige," and was repeatedly recalled. Her patriotic contribution was a spirited rendition of the "Battle Hymn of the Republic."

Robert Lortat sustained his splendid reputation as a soloist with the orchestra, which he made for himself upon his first appearance at these concerts. The delightfully intimate and effective Grieg work received a splendidly sympathetic performance at his hand throughout, especially so was the dash and vigor of the final movement. Mr. Lortat, like Mme. Sundelius, was repeatedly recalled.

Martha Maynard made a short address, in which she announced that the guarantors of this season had promised to support another similar season next summer.

Mischa Elman to Play at Ocean Grove, July 28

Mischa Elman will play the following program at Ocean Grove, N. J., Saturday evening, July 28: Sonata, D major, Nardini-David; "Symphony Espagnole," Lalo; pastoral, caprice, Scarlatti, arranged by Julius Harrison; "Air de Ballet," Gretry-Franko; Turkish March from the "Ruins of Athens," Beethoven-Auer; "In a Gondola," Elman; rondino, Vieuxtemps.

Philip Gordon will be at the piano.

Mischa Elman has been invited to become an honorary member of the Phi Mu Alpha, Sinfonia Fraternity of America, and it gives him pleasure to accept this distinction.

"Since the birth of the fraternity in 1898," it is said, "honorary membership has been conferred upon those who have achieved eminence in music or have become notable as patrons of the art, among them being George W. Chadwick (by whom Sinfonia was named), Arthur Foote, Horatio Parker, Frederick Stock, Frederick Converse, Louis C. Elson, David Bispham, Henry L. Higginson, Dr. Karl Muck, George B. Cortelyou, and others."

Incidentally, Mischa Elman has been devoting time to composition, the result being three new works: "Etude Melodique," "Country Dance" and "In Still Garden."

More About Ralph Cox's Songs

"Somebody Loves Me," by W. Ralph Cox, is a song that has literally bounded into public favor. It fairly bubbles with joyousness and enthusiasm, and is singable to a high degree. It has appeared on the programs of Florence

The Public's Misfortune

"It was the greatest musical treat that the dear public ever had the misfortune to miss." This remark was made by one who had the good fortune to attend an impromptu concert given by Galli-Curci, John McCormack and Fritz Kreisler, Sunday evening, July 15th. It took place at Mr. McCormack's beautiful summer home in Connecticut, overlooking the waters of the Sound.

Kreisler had been spending the week end with his friend McCormack, and Galli-Curci and her husband, who had been visiting with Charles L. Wagner, at Greenwich, Conn., motored over Sunday afternoon. After the great tenor had shown his guests how tennis ought to be played and had treated them to an exhibition of fancy diving, participated in by the entire McCormack family, Master Cyril McCormack explained, ever so clearly to each of the guests, all about the three prize cows, the wonderful pony—a birthday gift from one of Papa's admirers—which he hopes will win the blue ribbon at the Connecticut State Fair in September, and had shown them through the beautiful gardens, pointing out and describing the various specimens of flowers, trees, etc., winding up with an enthusiastic reference to the little wild bird which constantly perches on a tree adjoining the McCormack home and gives such a perfect imitation of his father's voice, dinner was served, after which the party adjourned to the spacious music room.

Now, dear reader, picture to yourself Fritz Kreisler at the piano, Galli-Curci on his right, John McCormack on his left, and several operatic scores in front.

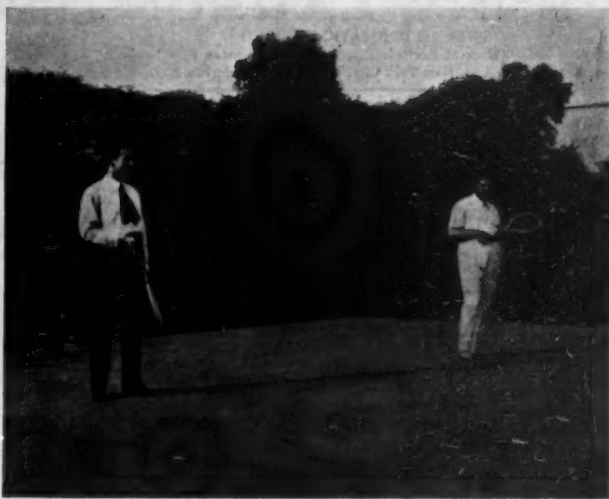


Photo by Mme. Galli-Curci.
FRITZ KREISLER AND JOHN MCCORMACK ON THE TENNIS COURTS
AT THE LATTER'S SUMMER HOME.

It would be difficult—nay it would be impossible—to describe all that happened between the hours of eight and ten o'clock in that room. Just think of it, more's the pity! that there was no dictagraph nor recording machine.

Now, Mr. Local Manager, how would you like to have this combination for your next season's course?

Mulford, Harriet McConnell, Mary Potter, Edward Boyle, Carl Rupprecht and many others.

Ralph Cox's "Peggy" (chorus for women's voices) has been sung during the past season by such clubs as the Rubinstein and Schumann of New York, the Chaminade of Brooklyn (twice) and the Dana Hall Glee of Wellesley College.

In solo form "Peggy" has proven one of the real hits of the year, and has made hosts of friends. Carl Rupprecht, baritone, has programmed this song at nearly all of his concerts this season.

LENA DORIA DEVINE

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SUMMER CONCERTS BEGIN AT THE TUILERIES AND LUXEMBOURG

More About Edouard de Reszke—Music of Soldier Composers—The National Music Society—"Strads"

30 Rue Marbeuf (Champs-Élysées), Paris, June 21, 1917.

Jean de Reszke sends to the MUSICAL COURIER's Paris correspondent further details concerning the career and death of his celebrated brother, Edouard de Reszke, in which he corrects the year of his birth, stating that he was born in December, 1854 (not 1855); that he left for his home in Poland to pass the summer holidays there in 1914, and owing to war conditions never returned.

Born in Warsaw, Edouard, like his brother Jean, amid all the changes life brought, remained faithful to his native soil, returning every year to recuperate his forces. There, surrounded by the loving care of wife and daughters, Edouard quietly passed away on May 25, after a long and painful illness.

It is interesting to recall that the world gained an artist lost to agriculture, through the influence of Jean de Reszke. His brother had intended devoting himself to agriculture, entering, with this intention, the school of husbandry at Popielow, in Silesia; but Jean, returning home from his musical studies in Italy under Cotogni, was so struck by the beauty of his brother Edouard's voice that in brotherly fashion he set to work to train and develop it, advising him then to study with Coletti in Naples. Edouard made his debut in Paris in 1875, at the Salle Ventadour, then the site of the Italian Opera in Paris (now the city branch of the Bank of France), obtaining a big success in "Aida." Under the management of Escudier, he, with his brother Jean, remained two years at this theater, singing the principal bass roles of the repertoire. In 1877 he continued at the Théâtre Ventadour without his brother.

From Paris Edouard de Reszke went to Covent Garden, London, where he sang during twenty consecutive seasons, returning from time to time to Paris, creating at the Théâtre Italien des Nations (direction Victor Maurel) his part in "Herodiade," by Massenet, and "Aben-Hamet," by Dubois. Massenet, who greatly admired the two brothers De Reszke, asked the Opera management (Pedro Gailhard) to entrust the creation of his "Cid" to them in 1885. From that time the two brothers gave a series of creations for a period of five years and sang all the great roles of the repertoire.

Success and honors showered upon them from the whole of Europe. America applauded, and the last ten years of Edouard's musical career were passed in New York.

A New Soprano for the Metropolitan

The Wednesday Opéra gala was a delightful and delicate manifestation of good feeling toward the collaborators in art, whose material life is suffering under the strain of existent circumstances.

The representation of "Aida" had an additional interest in the concourse of several Italian interpreters, notably Signorina Gozatequi as Aida; Signora Guerrini, Amneris; Signorini Elia as Rhadamès, Stabile, Amonasro, Maestro Arturo Vigna conducting.

The program included "Une Fête chez La Pouplinière" danced by Mlle. Zambelli, M. Aveline, Mlle. Barbier and the other terpsichorean artists.

Mlle. Gozatequi, the soprano, is an artist of French origin but did all her studying in Italy, subsequently obtaining great success at La Scala and in Spain. She will be heard at the New York Metropolitan this winter.

Opéra-Comique Notes

Before leaving for America, Mary Garden sings Tosca at a matinee, and on June 30 she will appear as Carmen. In November next this artist will undertake the role of Sapho.

Edmond Clément has been obliged to abridge the representations at the Opéra Comique owing to his departure for Madrid to sing in "Manon," "Werther," "Louise," "Mignon." One of his collaboratrices in the French season so happily organized in the Spanish capital is Genevieve Vix, already appreciated in the Peninsula, and to sing with the Chicago Opera next winter.

The Tuileries and Luxembourg Concerts Begin

The month of roses has brought the Tuileries Gardens Concerts' reopening with a symphonic orchestra of forty-two executants, directed by Maurice Frigara. The concerts continue daily from four to six, with programs largely lyric, mostly operatic.

In the Luxembourg Gardens the concert season "à l'franco" was inaugurated by the orchestra of the Concerts Rouge, numbering thirty performers, assisted by vocal talent.

Important Concert at the Salle Gaveau

At the Salle Gaveau a fine concert was given by the orchestra of the Conservatoire, numbering eighty members, and conducted on this occasion by Léon Jehin (of Monte Carlo), for the benefit of the Union Fraternelle des Artistes. Rose Féart (of the Opéra) had great success in "Three Ballads from Villon," by Debussy, and in the first audition of two songs, "Chanson du Nil" and "Invocation au Soleil," with orchestra, by Léo Sachs. The excellent pianist, Paul Loyonnet, was enthusiastically applauded in the concerto in G minor by Saint-Saëns. Other successes were those of the orchestra in César Franck's symphony, "L'Apprenti Sorcier," by Dukas, and "Schéhérazade," by Rimsky-Korsakoff.

Soldier Composers

The fourth festival of French music (Francis Casadesus Foundation), reserved for the works of composers fallen on the field of honor, wounded, prisoners or mobilized, took place on the afternoon of Sunday, June 17, in the Salle des Concerts of the old Conservatoire. Flawless interpretations were warmly applauded of a sonata for piano and violin by Fernand Halphen; a second sonata, for violin and

piano, by Albéric Magnard (both composers killed); "L'Amour d'Héliodora," a suite for five songs by Charles Lévadé, admirably interpreted by Marie Buisson-Casadesus with the composer at the piano; and a vocal trio and a quartet (written at the front), by Louis Dumas. The concert terminated with a well written and excellently performed quintet by Jean Hure.

Italian-French Evening

At the Salle Gaveau, the Prince Jacques de Broglie has organized three concerts with a Franco-Italian orchestra, under the direction of Molinari, conductor at the Augusteo, Rome. The program of the first concert consisted of the overture to "Olympia," Spontini, by the orchestra; concerto in D for violin and orchestra, of Paganini, by Lina Spera; five classic songs by the excellent soprano, Fino Savio, accompanied by Maestro Molinari; concerto in E minor for piano and orchestra, Chopin, by Signorina Fillipone.

At the second Franco-Italian concert, Signor Molinari conducted the orchestra with incomparable mastery, the violinist Serato was in excellent form, as also Maestro Bossi, the organist, and Fino Savio, the cantatrice. The final concert will be consecrated to the music of the Allies, with works by Martucci, Saint-Saëns, Debussy, Elgar, and Moussorgski.

National Musical Society

Many musicians feel the time has come to sink all differences of musical tendencies and to unite their active forces in one group. The National Musical Society, founded in 1871, would seem fittest to be a musical alma mater. Since the death of César Franck, the committee has been directed by Vincent d'Indy and Gabriel Fauré. The latter has accepted the duty of president of the society, which is reorganized and enlarged. Committee: Alfred Bruneau, Claude Debussy, Paul Dukas, Henry Duparc, Vincent d'Indy, André Messager; executive committee: Alfred Bachelet, Pierre de Bréville, Georges Hüe, Marcel Labey, Max d'Ollone, Henri Rabaud, Roger Ducasse, Albert Roussel, Gustav Samazeuilh.

"Neutral Records"

From Madrid the correspondent of a Paris daily newspaper telegraphs that an amusing incident occurred when the German submarine U C 52 put in badly damaged at Cadiz. As the craft drew near to the quays the crowd that had gathered was astounded to hear the muffled strains of the Spanish Royal March issuing, as it were, from beneath the water. The "music" came from a colossal phonograph inside the submarine, and for which, doubtless, the crew had been provided with a selection of "neutral records."

Aid to Roumania

The Committee of the Rumanian Red Cross has organized an admirable charity matinee for the Rumanian wounded soldiers and prisoners. It will take place June 27, at Opéra, kindly lent for the occasion by the management. Mary Garden will sing an act from "Thais" with Maurice Renaud; Ida Rubinstein and M. de Max will play the fourth act from "Phèdre," with the decorations and costumes of M. Bakst; an unpublished act from "La Princesse qui ne sourit plus," by Louis Delluc; the ballet from "Cob-



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zar," by Gabrielle Ferrari, with Mlle. Zambelli and M. Aveline; intermèdes of song, etc.

"Veillée des Tombes"

The heart stirring "Veillée des Tombes" (Watch O'er the Tombs) took place at Notre Dame for Belgian soldiers fallen on the battlefield. The address was given by Père Hénusse. Niedermeyer's "Pater Noster" was sung by the tenor, E. van Dyck, and selections were played from Bach, Franck, Widor, Gounod, Saint-Saëns and Jules Meunier.

First General Assembly of the Union des Artistes

The first general assembly of the Union des Artistes Dramatiques et Lyriques des Théâtres Français took place at the Théâtre Antoine; president, Felix Huguenet; vice-presidents, Mme. Bartet, MM. Delmas, Génier, Dumény, Arquillière, Henri Prévost. The number of members increases rapidly.

"Stradivarius" Fiddles

Some time before the war a celebrated violinist was giving a series of concerts abroad. In a certain town he asked the editor of a big paper to mention that the instrument he played upon was a "Stradivarius" to the value of 15,000 francs. Next day, finding no mention of his dear "Strad," in the paper, he went to the editor for explanation. "It's all very well, my dear fellow," said the latter, "but from the high figure you gave me, I consider your Strad-maker must be uncommonly wealthy and needs no puff from me!"

COMTE DE DELMA-HEIDE.

LADA WOULD BECOME A FLYER

Russian Dancer Also an Expert Chauffeur—Has Had Gratifying First Season

Lada, the Russian dancer, on her return from the South, where she had been en tour with the Russian Symphony Orchestra, was approached by a MUSICAL COURIER interviewer. Lada brought attractive impressions of the South, particularly of the hospitality and resourcefulness of the Southern women, aside from their famous charm of manner.

"At Mobile, Ala., I found my room at the hotel filled with wild flowers on my arrival, and was giving all the credit to the hotel management, when I was told that a little mouse-like Southern woman, whom I had met up North, was responsible for the thoughtfulness and had unostentatiously withdrawn.

"The Southern women now are turning their attention to farming to help their country," she continued. "These

something about engines, so I may spend my summer gaining motor technic—with greasy engines!"

This wouldn't be a new experience; for Lada, the expert chauffeur, is the envy of all her admiring and would be chauffeur friends. No situation at the wheel has yet baffled her.

"Father wants me to go on a whaling and hunting trip with him." The conversation had drifted to how Lada was to spend her summer. "And, as you see, flying machines appeal to me, mother tries to be neutral, but really sympathizes with father.

"Mother," it might aptly be added, is Lada's constant companion and a potent element and inspiration to the dancer's excellent work.

"As a matter of fact, we shall probably settle down in a quiet place and study new dances," Lada added.

The first season has brought Lada plenty of appearances, many as soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, in tours through the South, East and Middle West.

On this recent tour, Mammoth Cave, Ky., suggested to Lada's mother scenic background for some of the dances for Lada's programs next year. These are catholic in make up, embracing all schools.

Mary Jordan Wins Portland's "Most Critical"

One of the singers honored in being chosen to appear at the dedicatory services at the Portland (Ore.) Auditorium was Mary Jordan, contralto. Miss Jordan is well and favorably known to music lovers in the East, and from reports from the far Western city it is evident that the same success, which is invariably hers, has been duplicated there. The work sung at the opening concert of the first annual musical festival was Mendelssohn's "Elijah," with a chorus of 250 voices under the direction of William H. Boyer.

Mary Jordan, contralto, of New York City, is first class in her vocal artistry. Her voice is real contralto of fine, cello like quality and of sufficient volume. It is agreeable to the ear. Miss Jordan will be remembered pleasantly as an artist whose excellent singing satisfies. She was magnetic and soulstirring in her reverent rendition of the solo, "Oh, Rest in the Lord."

The above is the opinion of the Portland Oregonian of July 6. According to that same paper's account of the second concert, which took place on July 6, "Mary Jordan, contralto, won new vocal honors last night. She was on the program to sing 'La Morte de Jeanne d'Arc,' and the 'Flower Song' from the opera 'Faust,' and sang them with much personal charm and warm, colorful, lovely tone quality. She added a third number, the favorite 'My Heart at Thy Sweet Voice,' from 'Samson and Delilah' (Saint-Saëns), and sang it with great success. One other number was demanded from her by the excited audience, and to a piano accompaniment, finely played by Marion Bauer, Miss Jordan sang Miss Bauer's new song, 'The Last Word.' It was much liked."

This praise is reiterated by the Portland Telegram of July 6, in this fashion:

Mary Jordan, the contralto, who presented the role of "The Angel," won at first by her winsomeness, but, as the part grew, she captured the hearts of the thousands by her song. Her first work was happily received, but Mendelssohn did not give the contralto part much prominence until the aria that begins "Woe unto them who forsake him." In this, Miss Jordan was great, and the applause that followed compelled the singer to bow several times. But the contralto's most wonderful work was in the aria, "O, Rest in the Lord." The richness of her voice and the charm of her expression won the most critical of Portland's many critics.

Patriotic Musical Rally

Recruiting week in New York, undertaken in the interests of Canadian and British enlistment, ended at Madison Square Garden with speeches by prominent personages and music delivered by the Kilties' Band, Maggie Teyte, David Bispham, Sophie Braslau, Herbert L. Watrous, and the general singing of "The Star Spangled Banner" and "God Save the King." Maggie Teyte gave "Your King and Country Want You," David Bispham contributed "When the Boys Come Home" and "Tipperary," while Sophie Braslau was heard in "Pack Up Your Troubles in Your Old Kit Bag." An orchestra conducted by Frank Tours accompanied the soloists.



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LADA.

are the women who through their clubs and societies have given such great impetus to music in the South. The music season now closed, they are just as diligently and helpfully devoting their energy to 'raising their share' for the Government."

This led to the question as to how Lada hoped to "do her bit."

Without a moment of hesitation, she replied: "In trying to run flying machines!"

Immediately there flashed across the mind of the interviewer that the dancer's sense of poise, equilibrium in dancing, and fine co-ordination of muscles, rhythmically in trim, might not be a bad preparation for an aviatrice.

"We visited a family of aviators in the South and I know Ruth Law," Lada continued, "so that I am really in direct touch with aviation."

Lada says that she believes thoroughly in technic—as to muscular technic, this she has proved by her diligent study with the best teachers in Europe, i. e., in Italy, Hungary, Moscow, Warsaw, etc.—but Lada was talking about engines, motors.

"You can't be a first class chauffeur unless you know

GANNA WALSKA

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JEAN COOPER

Contralto

Miss Cooper has a pleasing voice and sings with affection. Miss Cooper is a newcomer from the South.—*Evening Post*, July 12, 1917.

Miss Cooper's excellent singing of the famous aria "Pleurez mes yeux" showed this youthful contralto is a true artist. She opened the second half of the program with the "Battle Hymn of the Republic." The audience demanded repetition of the chorus of this great rallying song with its unforgettable refrain, "Glory, Glory, Hallelujah."—*New York Herald*, July 12, 1917.

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THE PATH TO GLORY

By Sol Marcosson

We cannot all choose our parents, but most of us, after we are sufficiently sophisticated, can exercise our prerogative in the selection of that guide who may lay the foundation of a life devoted to music and direct the earlier years of the gifted and the ungifted. Many a good carpenter has been spoiled in the making of a poor musician, yet the art germ may have found some lodging in his soul.

Sometimes the sympathy between a good teacher and a good pupil is out of tune. The reciprocity of attraction, so to speak, is a powerful factor in the teaching hour.

Advanced instructors are often unfitted for the drudgery of details so vital in the work of the novice. One master may discover and develop certain qualities in a pupil which another, equally good for a different individual, may leave dormant.

Modern tendency in composition offers less opportunity for exploiting the dexterity of the performer yet it demands even greater technical requirements in the forces of its own expression.

The public that once was charmed into loud and continuous applause of brilliant execution now recognizes such equipment only as a means of expression of the classic grandeur of Bach or the charm of poetic imagination in Mendelssohn, Bruch or Tchaikowsky.

This country has during the last two decades made enormous strides in the development of a higher standard of music teaching in all branches of the art.

What with the continued influx of many foreign artists who have settled in various towns and cities and have become active in their musical life, and the newer generation which they have helped to train, there now is an American made product whose growth is becoming more and more recognized on our concert platforms, in our symphony orchestras and, what is very important, in our musical colleges and private studios.

The responsibility of the teacher begins with his imbuing the pupil with the spirit of reverence for his art. He must enlist a large amount of mentality, psychology and a large perception of character in the diagnosis of the human subject which he is called upon to mold into artistic maturity. He must inspire his pupil from the first with a respect for the profession of his master, and a desire to overcome obstacles in music study through broad ethical education. The promise of credit in the high schools for outside music study, if carried into effect, will go far toward bringing about such a result.

Be his instrument string, wind or piano, he should have opportunity for experience in ensemble work in orchestral and chamber music, and this practice of playing together should be an important feature in the plan of all teachers who can, under any conditions, offer such possibilities in their curriculum.

For violin pupils, the many enjoyable and profitable arrangements of good music for two, three and four violins and piano, to which may be added other instrumental parts, are sources of especial advantages in the development of those attributes which spell precision of detail, clean attack, the development of tone and attention to the finer shadings of nuance.

Great stress should be laid on the importance of proper position in holding the violin, and from the very first the vital details of a fine bow arm and a flexible wrist should be made a matter of daily practice religiously.

The difficult point of interesting a pupil in the various necessary studies may lead to culling from different schools and methods, but should suit each individual case physically and temperamentally.

Many up to date American compilations serve the teacher to hold his pupil's enthusiasm ripe in order to lay



THE ANNUAL PICNIC OF THE LOS ANGELES MUSICIANS CLUB, WHICH WAS HELD ON JULY 7.

From left to right, first row: W. F. Skeele, C. W. Kellogg, Claude Gotthelf, Homer Grunn, P. S. Hallett, Thomas Taylor Drill, Julius V. Seyler, J. Marquardt, W. H. Mead, C. E. Pemberton, Ernest Douglas, G. Haydn Jones. Second row: J. Campbell, M. F. Mason, G. A. Mortimer, R. Diggie, C. G. Titcomb, Charles Wakefield Cadman, J. H. Orme, J. Williams, J. A. Bettin, Horatio Cogswell, Jay Plowe, W. H. Kuhule, W. H. Lott, G. S. Thatcher, J. B. Poulin, J. A. Anderson, F. H. Colby, and Vernon Spencer. The little girl is Miss Douglas and the dog, Jeff.

his foundation with at least one year's work in the first position.

The importance of this care, with another emphasis on the proper position of the violin and the bow arm and wrist, from the beginning, cannot be overestimated.

The unfortunate laxness in this respect on the part of many teachers, as well as the over rapid advancement at an early stage has proved a damaging drawback to thousands of pupils and bequeathed to later instructors the arduous task and doubtful operations of regenerating material that was allowed to warp in the starting.

Much time and money have been wasted and many a possible career has been nipped in the bud by inferior instruction that was considered by unenlightened but well meaning parents and guardians good enough for a beginner.

Also the "method" promulgator has gobbled much digestible material as grist to his mill that grinds out the finished product through the "only way" to success.

There are only two methods. One is to play well, and the other, isn't.

These erroneous suppositions have too frequently been the cause of hardships that the most gifted students have rarely been able to overcome.

In no way has this danger been more unfortunately demonstrated than in the many cases of Americans who have gone abroad to study with celebrated teachers, and who, in the eleventh hour, found themselves consuming their savings, engaged in the drudgery effort of unlearning—and in preparatory work that might have been done at home.

Patience and perseverance may well be exercised in the proper application of the principles laid down in a surprising number of representative violin studies extending through the periods of the various schools and rare compositions of the early Italian masters, and of the later German, French, Belgian and, now, the prominent Russian influences.

Bohemia has endowed us with a mine of technical material in the Sevcik School, which, for completeness, has, at least, never been surpassed, and which does not fail to illustrate the truth that all mechanical development is but the servant of the mind and the spirit.

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Four thousand exercises! That is why there are not more great violinists, in spite of talent and opportunity, for the mountain of 4,000 exercises towers in our path, and we founder at its base. Honor to the man who plows to the summit through the 4,000 exercises, for he has found the tongue of musical utterance, and he will, also, have something to deliver in his message to the weaklings.

Violinists are born; which means that they must be endowed with a capacity for persistent and intense application to the drudgery of detail, with an invincible will and a dauntless courage.

A violinist must have a personality sensitive, strong and deep, and he must be a complete master of color. He must possess a spiritual force tempered by dignity and a wide reaching charity toward the efforts of his struggling brotherhood of fellow idealists.

When we meet a man thus fired with the sacred spark, the "feu sacré"—we feel the presence of the oversoul, and a voice within us says, "Hats off, gentlemen—a genius!"

Charles Harrison Recreating in Maine

Charles Harrison is among the artists spending the summer months in Harrison Me., which has become popular and attracted many other musical celebrities as a recreation place. Among his neighbors are Olive Fremstad, Alice Nielsen, Marie Sundelius and Rudolph Ganz.

Mr. Harrison takes pride in his lovely garden, which keeps him busy. He feels more than repaid for his work, blisters, sunburn and other minor troubles when he picks the vegetables from it. Aside from gardening, he is developing a strong arm sawing and splitting wood for the open fires in the cottage. After a strenuous day of "farming," and after having gathered in the night's fuel, he enjoys taking a run through that beautiful country in his new six cylinder "Veline," in which he went to Maine. Then he comes back for a fine night's rest, sleeping out of doors on a hill overlooking Long Lake.

Of course, he is not allowed to forget his professional duties altogether, because on July 26 and 27 he is to sing at the Saco Valley Festival, and he has a big season ahead of him in the recital field, for which he is preparing.

"The Messiah" Presented at Ocean Grove

On July 21 Handel's "The Messiah" was sung by the People's Choral Union of New York at the Ocean Grove, N. J., Auditorium. The chorus of four hundred voices and the orchestra of thirty-five players, selected from the principal concert orchestras of New York City, were ably directed by Edward G. Marquardt, and the assisting artists were Marie Stoddart, soprano; Elizabeth Wood, contralto; Dan Beddoe, tenor; Frederick Martin, bass, and Clarence Reynolds, organist, Franz Kaltenborn acting as concert-master. Special pleasure was derived from listening to the rich contralto voice of Elizabeth Wood. Praise is also due to the excellent work being done by Miss Stoddart, Frederick Martin and Dan Beddoe, all three veterans of many a "Messiah" performance.

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Mai Kalna, Soprano

When Mme. Nordica died in 1914 it just happened that a young soprano, Mai Kalna, was on a tour of the Orient almost parallel to the one upon which the famous artist had embarked when she died.

Mme. Kalna's ship entered the harbor of Batavia as another ship bearing the body of the famous prima-donna sailed out and it is hardly to be wondered at that the young artist felt almost as if the mantle of the famous soprano had fallen on her shoulders. Although Mme. Kalna's most picturesque triumphs were won upon the stages of Singapore, Pencing and other East Indian towns, her



MAI KALNA,
Soprano.

true artistic growth took place in the more critical world-centers of Paris, London and Berlin. A native of California, this dramatic soprano, soon emigrated to the French capital, to receive the instruction of Marchesi, Vidal and Massenet. Natural resources of voice and physique, combined with rare individuality and spontaneity of temperament, made an early debut possible at Covent Garden. To the unqualified approval of English audiences was soon added that of operatic Holland, both in Amsterdam and The Hague. A tour of Germany followed, with special emphasis on the roles of Carmen, Aida, and Donna Anna in Mozart's "Don Giovanni."

At Bayreuth, Mme. Kalna went through the Wagnerian school of music-drama, under the personal direction of Frau Cosima herself. Her farewell "guest" performance, prior to her Oriental tour, was as Brunnhilde in "Siegfried" at the Krefeld Municipal Theatre. On this occasion the General-Anzeiger commented upon the "extraordinarily brilliant vocal resources of the singer, which easily placed her in the highest rank."

With her progress through Europe and Asia interrupted by the war, Mme. Kalna returned to her own land, where she is filling with concerts the interval preceding the resumption of her operatic career. Among the many innovations which she has introduced to the concert stage is an effective potpourri entitled "The Masterpiece" in which a great variety of songs and arias appear in a natural and logical fashion, the characters singing in costume. In her concert singing, as in her operatic work, the dramatic instincts of Mai Kalna are ever uppermost. From a purely technical standpoint, however, her vocalism is unusual. While singing in Europe she was often asked for instruction by prominent singers, not only because of her splendid technique, particularly in the placing of high tones, but because of her ability to give practical demonstrations in any register, owing to the remarkable range of her voice.

Isadora Duncan's Dancing Is Unique in Terpsichorean Field

"None of the dancers in the great army that imitated Miss Duncan ever caught the essential qualities of her art. They could imitate its externals. But of what was in the highest degree characteristic they never showed the least perception. There have been American singers of great fame. American actors have made their way over the world with success, and there has occasionally been a hearing for the works of American composers. None of the workers in any of these departments, however, has done so much for the interpretative American art in Europe as Miss Duncan. The new dancing which she has added to the world's knowledge of that art is altogether her own creation. So she is entitled to the admiration of her country people. In a large measure she has succeeded in acquiring it. Miss Duncan's dancing was always a source of the greatest esthetic charm; it was novel and artistic, and whatever one may have thought of its interpretative value as applied to the masterpieces of music, there was no doubt as to its inherent beauty. She has brought dancing of this kind into the realms of musical art. It is classical now, not only in that it is patterned on the models of classical days, but in that it is an art with its own standards and traditions. And it is to an American girl that the discovery of this new art is due." Thus did the New York Sun express its opinion of the work which Isadora

Duncan is accomplishing in plastic art. And the number of engagements which her manager, R. E. Johnston, has booked for her coming season indicates that the American public is likewise appreciative.

20,000 Persons Listen to Franko Here

At the first of a series of six concerts given by Nahan Franko's Orchestra last Sunday evening in the City College Stadium, New York, 20,000 persons were in attendance and heard the excellent program splendidly conducted by Mr. Franko. He had just returned from his successful engagement in Cincinnati, where he led the symphony orchestra of that city, and he was in superb form. Especially the numbers by Liszt and the Russian composers aroused tremendous enthusiasm, and the audience would not rest until Mr. Franko had bowed innumerable times and played a liberal number of encores. These concerts are held under the auspices of the Park Department, and at the conclusion of last Sunday's program it was announced that the success of the evening was such as to encourage an effort to raise funds so that the original schedule might be extended to one concert every Sunday night under Mr. Franko's direction.

George C. Huey Has Decided Views on Color and Music

There is much agitation nowadays about color in its relation to music and this question is one which George C. Huey, the Pittsburgh piano teacher, has endeavored to solve in his playing. After years of study in entirely new fields he claims to have discovered that the fingers are only the effect. According to Mr. Huey, wonderful tones in fortissimo and pianissimo are not produced by the fingers; they are only the effect of a technic that is developed. The



GEORGE C. HUEY.

fingers respond to every dictate of the brain, not that the fingers must not have the most careful training—quite the contrary—but they are only a small part of the technic. Mr. Huey had his own ideas on the subject, which he has worked out to his own satisfaction.

Born at McKeesport, Pa., Mr. Huey spent his childhood and youth in western Pennsylvania. While he was still very young, he displayed a decided talent for music which his mother directed into the pianistic field. He continued his studies in Pittsburgh until he reached the age of twenty-two, when he went to Leipsic, Germany. There he studied piano under Bruno Zwintscher and theory of music under Glenn Dillard Gunn. After several years of close application, he returned to America, preparatory to appearing as a concert pianist. The strain on his constitution caused by much diligent study was too great and resulted in a complete breakdown. Upon his recovery, Mr. Huey gave his whole attention to teaching others how to produce that which he had developed in his own playing, which was remarkable for beauty of tone and expression. A large and flourishing class in Pittsburgh testifies to his success in this field.

Samoiloff Summers at Edgemere

Lazar S. Samoiloff, the well known vocal specialist, with his family, is summering as usual at Edgemere, L. I., where all sorts of summer diversions take his attention.

Mme. Rappold Is Singing in Colorado

Marie Rappold, Metropolitan prima donna soprano, started a Western trip last Thursday in order to fill many engagements in Colorado. She will return to her farm in Sullivan County after she completes her trip.

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Genevieve Vix "The Idol of Paris and Madrid"

Genevieve Vix, English by birth and French by adoption, obtained her musical education at the Conservatory of Paris, where her several years of hard study culminated with her being awarded the first prize for singing at her graduation. The wisdom of this award was demonstrated later by her success at the Opera de Paris, where she made her debut in 1909. There she sang Marguerite in "Faust," Juliet in "Romeo and Juliet" and other similar roles, and later added several dramatic soprano parts to her repertoire. She happily displayed the histrionic talent which Parisians so admire—even demand of an opera singer—and without which no artist mounts to the top rung of the lyric ladder. Each role she essayed became an individual characterization as well as a fine vocal interpretation. Beauty of face and figure has also contributed to her fame. Some of the operas in which she triumphed were "The Tales of Hoffmann," "Manon," "Louise," "Carmen," "Bohème," "Tosca," "Cavalleria Rusticana," "Werther" and "Thais."

Through several seasons in Paris, Mlle. Vix's reputation spread to other capitals, and she was invited to sing in many noted opera houses in other cities. Her next extended engagement was at the Royal Opera in Madrid, where she reigned the foremost favorite for two seasons. In 1915 she sang at the Teatro Colon in Buenos Aires, and appeared in several opera houses in Brazil for shorter engagements.

Returning to Europe, she divided her time between Paris and Madrid, besides singing in the celebrated classical summer concerts at San Sebastian. This is the most exclusive water place in Spain, and is known as "the summer capital" of that country, for the King and Queen spend the hot months there, and their court and most of



GENEVIÈVE VIX,
Of the Chicago Opera Association.

the foreign embassies follow them there. As it is only about a half-hour from the frontier, it is also popular resort of the French aristocracy. Consequently, an artist is highly honored in being invited to sing there, and Mlle. Vix was doubly honored, being invited by the King and Queen of Spain.

She also visited Barcelona and other Spanish cities, where she was received with the same great enthusiasm which made her "the idol of Paris and Madrid."

Cleofonte Campanini began negotiations for her engagement with the Chicago Opera Association several years ago and tried several times to obtain her release from European contracts, but was not successful until last June, when arrangements were finally completed to bring Mlle. Vix to America to sing in Chicago, New York and Boston this season. As she has become known abroad particularly as "the ideal Manon," he has assigned the Massenet opera for her debut here.

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MATERNAL GUIDANCE IN EDUCATION ENJOYED BY JACOBINOFF

Young Philadelphia Violinist's Scope of Observation
and Appreciation Enlarged Through Mother's Influence

This is a story of mother influence enjoyed by Sascha Jacobinoff while pursuing his violin studies in Europe. Before entering upon the subject proper, it is necessary to outline briefly how this young genius came to study abroad, as well as duly acknowledge the excellent spirit of assistance displayed by the person, or rather persons, who made his tuition possible.

The violinist, as a very young student, had been playing at commencements and small recitals with success for one or two seasons, when his more than ordinary ability finally came under the notice of some prominent residents of Germantown, Philadelphia. Though unmatured at that time, the talent with which the youth is endowed was at once recognized by these patrons, who immediately offered to render all the financial assistance within their power, not only to further the musical education of the then embryo artist, but to foster and care for his well being during his absence from America. However, in this connection, a question arose as to the advisability of sending the boy abroad unaccompanied. This quandary was ultimately settled by a decision to have his mother also go and remain with her son throughout the entire period of his studies.

Arriving in Berlin, Jacobinoff experienced some difficulty in obtaining an audience with the master violin teacher,



Photo by Rembrandt Studios, Philadelphia.

MRS. JACOBINOFF,
Mother of Sascha Jacobinoff, the gifted violinist.

Carl Flesch. However, through the instrumentality of Arthur Abell (Berlin correspondent of the MUSICAL COURIER), the instructor consented to hear the boy play. Realizing the excellence and promise of his talent, Flesch at once accepted him as a student, and from then evinced decided interest in his musical welfare, a factor that persists even to the present day.

The teacher secured, the mother then imposed upon herself the task of guiding her boy in observing the beauties of nature, as well as the contrasts and blendings interwoven with life itself. With this in mind, she embraced every opportunity for the realization of her desire by calling attention to, and discussing the charm of field, sky and forest with him. This procedure, plus frequent studies pertaining to animal and bird life, materially increased the boy's power of observation and cultivated his appreciation of these things.

Finally, the mother's discriminative choice of reading matter for the youth began to crystallize his philosophy and unfold much breadth of thought that at present is reflected to a decided extent in his violin work. Throughout this period frequent letters were written to him by one of his chief patrons. These missives were ever a source of inspiration and he tells of many instances wherein they raised him from the depths of art despair to the kingdom of I Will.

As study seasons drew to a close, vacation periods in company with the teacher were anticipated with much pleasure by the student. On one of these outings Ebenezer was visited, and during the latter part of the five year stay abroad, Mrs. Jacobinoff planned a trip that included many old cities of Germany. Needless to add, all the places of musical interest in or adjacent to these ancient towns were viewed with reverence and wonder by the boy, who revelled in an art atmosphere that was immeasurably interesting and eagerly absorbed.

Relative to interpretation, ever and anon Mrs. Jacobinoff spoke with Flesch on the subject in order that she could firmly fix his ideas in the boy's mind by frequently discussing this phase of art, at home with her son. Another of the high lights in this connection was an intimation by the master teacher that the principal Russian concertos be studied for a time with Auer, a suggestion of which advantage was taken. Then the instructor designated Serato as an authority on Beethoven and Dvorák, while Hugo Kaun was rated as a desirable specialist in advanced harmony. Consequently the youth was placed with these teachers, and it is of interest to note that Jacobinoff played Kaun's fantasia on the occasion of that instructor's fiftieth anniversary.

Latterly Jacobinoff concertized rather extensively in Germany, but the war brought this field of his European activi-

ties to a close. The last recital at which he played was given in Frankfurt-am-Main, where his rendition of the Brahms concerto won much praiseworthy comment. Coming back to America, the land of his nativity, Jacobinoff was booked extensively in the East and Middle West. His triumph from the beginning being immediate and emphatic, naturally the anticipations of his mother have been fully realized. In furtherance, it may be stated that while Mrs. Jacobinoff is not in the strict sense of the word a musician, yet it was her art ideals, well balanced sense of discipline and maternal care that, with the laudable generosity of his financiers, brought the young violinist before the public and made possible the success he has attained.

Asked what concertos he expects to play next season, the artist said that he would choose works of such nature from the writings of Ernst, Sibelius, Dvorák, Tchaikowsky and Brahms, while many new numbers will be added to his repertoire of recital selections during the summer months. Among these several will represent the finest efforts for violin by our best known American composers.

G. M. W.

Zona Maie Griswold Fulfilling Sinding Prophecy

"You have a rich, warm voice, and you have a brilliant future before you." The opinion is that of Christian Sinding, the well known composer. This statement has been re-echoed by the press wherever Zona Maie Griswold has appeared. Here are two excerpts from the press of the Lone Star State:

By singing "The Little God Pan," composed and dedicated to her by her mother, and a charming and difficult aria from "Tosca," peculiarly suited to the voice of the singer and in which she shows unusual resource, Miss Griswold proved that she had gained wonderfully since her last brilliant appearance here. She started out naturally well equipped and has been developed by the best training in Boston, Berlin and New York.—Dallas (Tex.) Viewpoint.

The appearance of Miss Griswold was an event in the musical history of Grand Saline. The program indicates the broad field which Miss Griswold has covered in her musical work, showing a remarkable talent, a talent which has been scientifically and artistically directed. The audience was especially appreciative of her "Group of Old Melodies," which she sang in a naive and winning manner. When she sang her Schumann and Brahms numbers, wherein her articulation was so singularly distinct, her accentuation so impressive, her interpretation so artistic and satisfying to even those who did not understand the German tongue, her audience declared that no one who heard her could have wished them sung differently.—Grand Saline (Tex.) Sun.

Ferdinand and Hermann Carri at Nantucket Island

Ferdinand and Hermann Carri, directors of the New York Institute for violin playing, piano and vocal culture, are spending their well earned vacation at Nantucket Island, Mass. The Messrs. Carri have had, as usual, a very busy season, students from all parts of the United States attending their institution. They will return to New York September 10 to resume their pedagogical duties.

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She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently

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SAN FRANCISCO NOTES

Mrs. Louis Mullgardt, Mrs. Randolph V. Whiting and Miss Florence Hyde, members of a committee of the new San Francisco Musical Club, have perfected arrangements to give a series of concerts of high class, employing the best talent available to provide pleasure for the officers of the Army and Navy at San Francisco and at military and naval bases near San Francisco.

The Philharmonic Orchestra, directed by Nikolai Sokoloff, gave a concert at the Cort Theatre Sunday afternoon, July 15, with Myrtle Claire Donnelly as soloist and Mrs. John B. Cesserly as accompanist. Sokoloff says that every member of the Philharmonic instrumental organization is a resident San Franciscan and there are seventy of them. Miss Donnelly made a hit with her vocalism and Mrs. Cesserly was an excellent accompanist. The orchestral work was received favorably. D. H. W.

American Students to Debut Here

Those pupils who are prepared to enter the operatic field will welcome the news that the Cosmopolitan Opera Company will reopen at a New York theatre this fall. To the casual reader this news would fail to convey anything beyond a bare statement of facts, but to the initiated it means that the American student will be given an opportunity to acquire a practical knowledge of opera. Alfredo Martino, who directs the destiny of this organization, said, in the course of a recent interview: "As soon as a student's ability in a small role has been proven, that pupil will be given an opportunity to do something better and bigger. I believe that there are many students who, if given the opportunity, would prove themselves finer artists than many of those who have long years of experience to their credit. This will be an education in itself, with all the advantages of foreign training and none of its disadvantages. At nearly all performances one or two beginners will be given small parts, but it is also my purpose to have special performances with thoroughly capable and experienced casts. In this way the Cosmopolitan Opera Company desires to co-operate with the vocal teachers in aiding American students to make their debut here in this coun-

try. Surely this saving of time, money and needless worry on the part of the parent should appeal to the average America's common sense."

The offices of the company are at 141 Broadway, and those interested will be furnished with full details by Mr. Martino.

Yvonne de Tréville Sings Before

Audience of 16,000 People

Before 16,000 people crowding Madison Square Garden, Friday night, July 20, Yvonne de Tréville sang "The Battle Cry of Freedom" and roused the audience to such enthusiasm that it called for the "Marseillaise." The famous soprano, with a quick, inquiring gesture to Frank Tours, received an affirmative sign which meant that his orchestra could do it. The extemporaneous number was splendidly sung and accompanied, and the cheers that rewarded this gracious act echoed through the vast auditorium for a long time.

Other singers on the program were Maggie Teyte (who replaced Mme. Alda, indisposed); Sophie Braslau, David Bispham and Herbert Watrous, each of whom sang a patriotic song. Lord Northcliffe, Lord and Lady Aberdeen, Lady Lister-Kaye, General Bell, and other notables, were among the speakers and guests of honor, and the members of the Patriotic Song Committee joined in the singing of "The Star Spangled Banner" and "God Save the King." The occasion was the British Empire Recruiting Rally.



ARTHA WILLISTON.

A member of the French Opera Company which recently gave a season at Montreal, Canada. Miss Williston appeared four times as Siebel in "Faust" and twice as Lola in "Cavalleria Rusticana," her singing winning the delighted praise of her audiences. This picture was taken in the garden of the Ritz-Carlton, Montreal.

EMIL BUCKER

(Concert and Theatre Bureau)

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Artists considering tours in the Far East are requested to communicate with Mr. Bucker who will be pleased to supply them with all particulars especially as to Java and Sumatra, where he has directed the tours of Katharine Goodson, Paul Dufault, Mirowitch and Piastro, etc.

"The applause that swept over the audience of more than five thousand, as he closed, was like the roar of a great storm. Theo Karle came, sang and conquered and has become our most charming musical memory."—The Evening Telegram, Portland, Oregon, Friday, July 6, 1917.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

The Paris correspondent of the MUSICAL COURIER is responsible for the statement that a young French dramatic soprano, who, however, has studied and sung only in Italy until her recent appearance at the Paris Opéra, has been engaged for the Metropolitan. She enjoys the picturesque name of Gozatequi.

There is nothing like coming right out and stating your position! "Portland has established herself as the pre-eminent musical center of the Pacific Northwest," says an editorial in the Evening Telegram of Portland, Ore. And until somebody proves the contrary, this statement will have to be accepted at its face value.

It is hard to understand how the guarantors of the Civic Orchestral Society of New York can expect any more public support than they have had this time. Although the hall was not full each Wednesday, there was not a poor attendance at any of the concerts, and on several Sunday evenings the hall was jammed to the doors.

On Wednesday of last week the United Managers' Protective Association at a meeting held in the New York Theater Building, refused to accede to the demands of the Musical Mutual Protective Union for an increased scale of wages. If the musicians insisted, it was intimated that the managers might do without union music. Officers of the union said that the new wage scale calls for an increase of from \$3 to \$35 in musical comedy orchestras, \$24 to \$28 in dramatic company orchestras, \$33.50 to \$40 in big time vaudeville, \$38.50 to \$42 in motion picture orchestras, and \$42 to \$45 in motion picture theaters where more than \$1 admission is charged.

Now that Louis Victor Saar has determined definitely to accept the important position offered to him by the Chicago Musical College, he saw himself placed under the necessity of resigning the presidency of the Ohio Music Teachers' Association, an honor to which he was elected a few weeks ago. Ella May Smith, who was made vice-president at

MUSICAL NEWS OF THIRTY-SIX YEARS AGO TODAY

The MUSICAL COURIER, the leading musical periodical in this country and Europe for almost forty years, contained the following news in its issue of thirty-six years ago today:

New patents; No. 242,786. Mechanical Musical Instruments.—John McTammany, Jr., Cambridge, Mass., assignor to Alexander McTammany, Akron, Ohio (the forerunner of the modern player piano).

Charles Hallé gave a series of recitals in London, during which he played all of Beethoven's sonatas and the entire forty-eight preludes and fugues of Bach.

Anton Rubinstein led his sacred drama, "The Tower of Babel," for the first time in London at a Crystal Palace concert.

The sixtieth representation of "Aida" at the Paris Opera drew the sum of 19,464 francs.

Franz Rummel played the Grieg piano concerto in London and scored a tremendous success.

Maurice Grau writes from Rio Janeiro that he is enjoying a complete success with his company, playing "Madame Favart," "Mignon" and "Le Petit Duc."

It is estimated that every time Adelina Patti sings at Covent Garden, London, there is between \$5,000 and \$6,000 in the house.

Monaco: The entire Wagner "Ring" cycle is promised for the spring of 1882.

Mari van Zandt scored a great success in London in Meyerbeer's "Dinorah." The London Daily Telegraph said: "Not since the early days of Adelina

Patti's appearance in Europe have such dazzling vocal fireworks been heard on the stage."

The deficit of the Paris Opera for the season was 14,501 francs.

Max Strakosch, the well known impresario, went into bankruptcy, the liabilities being \$37,466.64 and the assets \$14,000.

American singers who have made reputations of the highest order in Europe are Adelina Patti, Albani, Kellogg, Osgood, Thursby, Sterling, Valleria, and Beebe.

The Philharmonic Society, of New York, has decided to give one or more concerts for the purpose of raising money to defray the expenses of erecting a monument in Central Park to Beethoven.

Throughout the wide range of modern instrumental music, one rarely finds expression of rapturous joy; but very frequently that of various kinds of dissatisfaction.—(From an editorial paragraph which might have been written July 26, 1917.)

Rosa Papier made her debut at the Vienna Royal Opera at Presburg.

Abbé Liszt played at a concert given in aid of a monument to be erected to the memory of Hummel, the pianist and composer. About 7,000 francs constituted the receipts.

Minnie Hauk is singing successfully in Holland and Scandinavia.

William Castle, the tenor, announces that next season he will start an English opera company.

the same time, now will fill the position of president of the O. M. T. A. It is rumored that Bertha Baur, head of the Cincinnati Conservatory of Music, was asked by Mrs. Smith to act as vice-president. The sterner sex will have to be satisfied to serve on the advisory boards and in other minor offices, a duty they are only too willing to perform with such an exceptionally brilliant, capable and energetic woman at the head as Ella May Smith, of Columbus. She is tremendously popular, both in her own city and everywhere else, and there is no question that under her administration the coming year of the O. M. T. A. will be a certain success.

Robin H. Legge, who attends to the musical wants of the London Daily Telegraph in the spare time he has left over from writing the London letter to the MUSICAL COURIER, has attacked the conventional program with which we are all so wearily familiar:

The programs are "dreadfully conventional." He remarks: "We must get rid of the old order of the English songs being placed last in a program. And—well, why should every singer insist in providing four groups of songs representing (however badly) four different nations? What's the matter with our own? All this means, let us get away from petty convention. As for pianists, can they not let the sleeping Beethoven or Chopin lie? Can they not find any work with which to wind up that is as good for the purpose and as 'showy' as a Liszt rhapsody?"

Now we await the model program, which Robin H. Legge will give us, no doubt.

"It is easier to destroy than to build," remarked Voltaire on a certain occasion. Who is to build the new program?

It is most gratifying to note the success achieved recently by Nahan Franko, the American conductor, in Cincinnati, where he led the Cincinnati Orchestra at a series of popular concerts, and in New York at the City College Stadium, where he played to twenty thousand persons last week. Mr. Franko is one of our few native wielders of the baton, and he has done brilliant credit to the cause of American music in his long artistic experience. He has been a player of the oboe, viola, violin, organ, and piano; he has composed, arranged and orchestrated music; he has led bands and orchestras; he has been concertmaster of symphony orchestras and opera companies; he has been a conductor at the Metropolitan Opera House, where he frequently was called upon to lead the most difficult operas without any rehearsals whatsoever. All reports

agree that Mr. Franko scored a most pronounced success, artistically and financially, during his recent visit to Cincinnati. He is a conductor with personality, musical authority, and an intimate understanding of the taste of the public.

The movement for the National Conservatory of Music, sponsored by Reginald de Koven, chairman, and a representative executive committee, is gaining strong ground, and Rose L. Sutro, the secretary of the committee, reports that she is receiving most enthusiastic and spontaneous responses from all parts of the country in answer to the preliminary announcements sent out. This result must be particularly gratifying to Miss Sutro, as she has not only done most of the work in connection with the movement, but also she and her sister were the prime movers in the enterprise and called the first meeting. Miss Sutro tells the MUSICAL COURIER that matters now are in such shape that the National Conservatory of Music executive committee soon will be able to make further interesting announcements regarding practical developments.

On another page of this issue is an advertisement which will be of particular interest to American musicians, and, in fact, to musicians everywhere in the active music centers. The advertisement in question is that of Emil Buckner, the concert and theatrical impresario of Java and Sumatra, where he has managed tours of Katharine Goodson, Paul Dufault and other noted artists. Mr. Buckner, although remotely situated, proves that he is in touch with the progressive musical world by placing his advertisement solely in the MUSICAL COURIER, for he knows that only in these pages will it be seen by all the representative musicians of America and the rest of the globe. Mr. Buckner would like to get into touch with artists who desire to tour the Far East or to obtain information regarding those localities, and he holds out the inducement that especially Java and Sumatra are anxious to make the acquaintance of as many first class musical attractions as possible and to pay for them as liberally as local conditions warrant. Of course, it would not be worth the while of any one to travel from Europe or America directly and expressly to Java and Sumatra for the purpose of giving concerts there, but those islands are practical to reach and to exploit when they are taken in conjunction with travels to the Antipodes and to the Far East, including China and Japan.

VARIATIONS

By the Editor-in-Chief

A Proud Operatic Page

The MUSICAL COURIER is in receipt of a neat little pamphlet called "The Opera in New Orleans." It is an historical sketch of that institution from the earliest days through the season 1914-15, and the author is Harry Brunswick Loeb, the music critic of the New Orleans Item and representative in that city of the MUSICAL COURIER. The contents of the booklet consist very largely of amplifications of an article written by Mr. Loeb originally for the MUSICAL COURIER and published in this journal on December 16, 1915. Later, the material was read in the form of an address before the Louisiana Historical Society at New Orleans, Mr. Loeb being the reader and the date being April 19, 1916.

Mr. Loeb points out in his booklet that, in writing about opera in New Orleans, the difficulty lay not in finding material interesting enough to compile, but selecting from the great collections of fascinating records such facts as were best adapted for the purpose at hand. In picturesque and fascinating style Mr. Loeb sketches the early days of the New Orleans Opera when George Washington was President of the United States. The Louisiana city then numbered about 5,000 inhabitants, but nevertheless it had its Spectacle de la Rue St. Pierre, a company which gave comedy, drama, vaudeville and comic opera.

In 1807, New Orleans boasted a Theater St. Philippe, erected at a cost of \$100,000. Grand opera was given there, but later this erstwhile temple of art degenerated into a sort of circus, and finally into a dance hall. The Theatre d'Orleans was begun early in 1809, and, until 1859, went through various interesting phases, including fires, accidents, sales, bankruptcies, etc.

About June 4, 1859, the present French Opera House was begun, and finished in the same year on December 1, opening with a performance of "William Tell." The new institution at once became popular. In 1861, Adelina Patti, then eighteen years old, charmed her audiences in "Robert the Devil," "Il Trovatore," "Huguenots," "Lucia," "Charles VI," "Le Pardon de Ploermel," and other works. In "Barber of Seville" Patti's interpolation in the lesson scene "consisted of Mme. Sontag's celebrated 'Echo Song' and the Scottish ballad, 'Twas Within a Mile of Edinboro Town.'" The prices ranged from 50 cents to \$1.50. The performance commenced at 7 o'clock.

Just after the Civil War, a European opera company embarked from New York to New Orleans on the steamer Evening Star, but never reached its destination, for a storm wrecked the vessel, and the entire troupe, together with its manager, were lost.

In 1866, Amalia Patti, sister of Adelina, sang the contralto roles at the French Opera in New Orleans. Among the well known managers of the New Orleans Opera House were Strakosch, Pappenheim, Mapleson, Lombardi, Sigaldi, etc.

Mr. Loeb ends his very interesting booklet by recalling that it was on the New Orleans Opera stage that Constantino and Riccardo Martin, whom New York and Boston later applauded, won their first American successes; that Mme. Bressler-Gianoli made her initial American appearance in New Orleans, and later joined the Manhattan and Chicago Operas; that baritone Albers and tenor Gilbert graduated from New Orleans into the Grau Opera Company; and that a few of the important American premiers held on the boards of the New Orleans Opera were Reyer's "Sigurd" and "Salammbô"; Massenet's "Hérodiade," "Cendrillon," "Esclarmonde" and "Don Quichotte" Saint-Saëns' "Samson et Dalila," Giordano's "Siberia," and Gounod's "La Reine de Saba."

It was New Orleans, too, that first introduced French and Italian opera into America and that first established opera permanently in this country.

New Orleans justly boasts of a glorious operatic past. What about the present and the future?

Music and Militarism

It is reported from Amsterdam, via the New York Evening World, that Bayreuth no longer is a music center, but a military camp, and that instead

of sowing tonal seeds, it now is planting extensive crops of potatoes.

The same Associated Press dispatch adds that the Bayreuth streets are filled with field gray uniforms, vegetables are being raised in the Villa Wahnfried and Festschauspielhaus gardens, and Cosima Wagner and her children, Siegfried and Eva, spend most of their time visiting the wounded at the New Palace Hospital.

It is terrible that war had to come, but some consolation may be found in the fact that it appears to



AN ORIENTAL "INSTRUMENT."
(See Variationettes on next page.)

have stopped Siegfried Wagner from writing any more operas.

In the London Daily Telegraph, Philip Gibbs had this to say regarding music at the front:

Across a bridle track came a chorus from a rehearsal of "Follies" in a small tent; a gramophone played a violin rendering of a reverie by Chopin, and through the woods the Welsh went singing, though not far away the guns were pounding and the chorus of the "Follies" was interrupted for a five minutes' interlude provided by a German aeroplane overhead, a great strafe from the British Archies, which brought shrapnel clattering through the branches.

The Sting of the "Bee"

We are in receipt of the attached communication from L. E. Behymer, the usually urbane and gentle souled impresario of Los Angeles, Cal. As the letter answers itself, we reproduce it guiltily without comment:

I have no objection, in the recent issue of the MUSICAL COURIER of July 12, on page 13, to the article credited to the Los Angeles Times of June 16, in which I am referred to as a "local uplifter and a social elevator." I am not yet aware positively in which department I am working, but on page 23, under the heading "I SEE," I am referred to as the "arch lifter" of Los Angeles, and I certainly take exception to it and have referred the matter

to the Uplifters' Club, and particularly to Harry Haldeman, who is the Grand Muscle of our Uplifters' Section of the Los Angeles Athletic Club, and have asked him to demand a retraction of the word "lifter."

I do not know whether the letters "up" placed before the "lifter" can be retracted. Of course, "U. P." may mean Union Pacific or "United Pilferers," but at least it would sound a little better if placed before the word "lifter" in this particular instance. My conscience is not hurt in this matter, but after living an exceptional life, musically, for thirty-two years in Los Angeles, I feel this is a severe jolt and that it will probably hurt me a great deal socially, financially, and almost musically in the city where the MUSICAL COURIER has so many thousand readers.

If you receive a letter from my friend Haldeman (and I am considered one of the most patriotic and artistic up-lifters of this association), I hope you will see that reparation is made me. You know, musically speaking, everything should be harmonious, and I am liable to get pinched most any time on these contracts and a whole lot of other things if this "lifter" business is allowed to go much further.

Hoping you will see that due reparation is made in your journal, I am,
Very sincerely yours,
"Bee."

Should Music Please?

Another correspondent writes: "Do you agree with me when I say that Moszkowski had a freshet of ideas but a frost of inspiration?"

The correspondent puts the case cleverly but factitiously. As we understand it, a freshet is a rushing flow of Spring waters. Moritz Moszkowski's musical ideas often are truly limpid and refreshing and they pour from him tumultuously, and in that sense they are inspirations. We never have heard Moszkowski say—and we knew him well—that he considers himself a Chopin, or a Liszt, or a Brahms, and we are not aware that even his most ardent admirers put up such a plea for him and his works.

The Moszkowski piano output comes frankly under the head of high class salon music with concert leanings here and there. The barcarolles, the "Moment Musical," the G flat and other etudes, the tarantelle, several of the waltzes, the suite in ancient style, and a dozen of the smaller morceaux, are as elegant and pleasing piano music as the literature of that instrument possesses. Moszkowski always is melodious, his piano idiom is perfection as to construction and playableness, and his harmonization has distinctive character and piquant originality. Falling in musical heritage somewhere between Raff and Liszt, Moszkowski is of the school of Jensen and other lesser romanticists, but he heads them all, to our mind, in the fertility of his ideas and the grace of their garb. Instead of vainly groping about for the outer husk of Debussy's manner of expression, most of our young composers would do better to follow the example of Moszkowski and give themselves up to free and spontaneous musical utterance with special receptivity to agreeable sounds and euphonious harmonic backgrounds.

Moszkowski's piano concerto was not a success but it represented only an elaboration of ideas not heroic enough to be cast in such a large form. The concerto would have made half a dozen good short piano numbers.

Many years ago we heard Saurer play the Moszkowski violin concerto and we remember that the artist made a big hit with the work. It is a thorough and agreeable composition.

The Moszkowski "Spanish Dances" and "Dances of All Nations" ("From Foreign Parts") remain among the most popular selections for small orchestras and for four handed piano playing. His "Joan of Arc," the suites, and "Boabdil" selections, also make attractive material in reduction from orchestra into piano duet form.

"Boabdil," given in Berlin, was not a success, and, largely on account of its semi-failure, Moszkowski left that city and settled in Paris, his present home.

One of his undeniably valuable works is his "School of Double Notes," which includes some original etudes of rare charm and effectiveness.

Moszkowski is a famous wit and never takes anything or any one seriously, including himself. Perhaps that is why the world does not take him seriously.

Moszkowski and Rubinstein smiled too much in their music. It is a grievous sin.

Remarks From the Beyond

Beethoven—I wonder if "Fidelio" would be a hit with Caruso in the tenor part.

Mendelssohn—It's lucky I wrote that "Wedding March" and the "Spring Song," anyway.

Chopin—How I would have loved to know Godebsky.

Liszt—What is to become of our profession with all the pianists cutting their hair short.

Bach—Schumann—Heink would have been an ideal second wife for me. Her children, my children and our children might have formed a chorus and given touring performances of my B minor Mass.

Brahms—Is that Wagner fellow going to last forever?

Schubert—Now they play my ballet music at symphony concerts and dance to my serious music. My, my, what a world it has become!

Verdi—Let 'em rave. "Aida," "Trovatore," "Traviata" and "Rigoletto" somehow seem to hang on.

Wagner—The proof of the utter worthlessness of modern popular music lies in the fact that most of it is written by Jewish composers.

Berlioz—Umph! I wrote symphonic poems before Strauss, and my "Requiem" is as noisy, if not noisier, than his "Elektra," but no one ever paid me \$1,000 advance royalties on anything.

Haydn—Why do orchestras always play the Stravinsky music backward?

Meyerbeer—Gounod and I had better send Gatti-Casazza a Christmas or Easter card this year. He seems to be angry at us.

Mozart—They all talk of the simplicity of my music, but I dare them to write some like it.

Frightfulness

H. L. Mencken, the scintillating book reviewer of the Smart Set, drops explosive bombs upon a venerable head when he tackles H. E. Krehbiel in the attached fashion:

But if our university tasters of beautiful letters are bad, what adjective is to be applied to the garrulous old women who serve us as music critics? I extract a sample strophe from "A Second Book of Operas," by Henry Edward Krehbiel (Macmillan):

"On January 31, 1893, the Philadelphia singers, aided by the New York Symphony Society, gave a performance of the opera, under the auspices of the Young Men's Hebrew Association, for the benefit of its charities, at the Carnegie Music Hall, New York. Walter Damrosch was to have conducted, but was detained in Washington by the funeral of Mr. Blaine, and Mr. Hinrichs took his place."

Needless to say, the seminaries have not overlooked this gyser of vapidity: he is an hon. A. M. of Yale. O Doctor admirabilis, acutus et illuminatissimus!

Romain Rolland's "Beethoven" (Holt) promises more, for Rolland at least has a sense of humor. But the little essay is padded to book proportions with old, old stuff—a dozen or more familiar Beethoven letters; four or five pages of good Ludwig's singularly bad banal reflections; a dull commentary on the symphonies, sonatas and quartets by one A. Eaglefield Hull, Mus. Doc (Oxon.), apparently the English Krehbiel.

Mr. Mencken had better watch out or Mr. Krehbiel will get even with him by writing another book.

Variationettes

Other perils of Prussianism which the war may obliterate are the high charges and other autocratic conditions made by Richard Strauss for production of his works.

"How Do Composers Compose?" asks Professor Niecks in the Monthly Musical Record (London) of July, 1917. What an absurd question. Beethoven, for instance, thought of an inspired idea, jotted it down, elaborated it, thought of other inspired ideas, worked them all together into an opus of masterful construction, form, and harmonization, wrote the title on the first page and put under it "By Ludwig van Beethoven."

Rigoletto Murphy dares Siegfried O'Houlihan to tell him whether the Berlin Royal Opera now uses U-boats in place of the vessels heretofore employed in "Tristan and Isolde" and "The Flying Dutchman."

"English" is on hand with this: "In my country they have an Orchestra of the Great Eastern Railway Musical Society. It always comes in on time." And probably, when it plays Wagner, sounds the Loki motif.

If men players for our orchestras prove to be scarce after the war drafts are completed, why not give women a chance? Nikolai Sokoloff has tried it successfully with his People's Philharmonic in San Francisco. Votes and violins for women, say we.

Why not now add "Piff, Paff, Pouff" to our national songs?

We read that a Havana young lady died while singing and accompanying herself on a guitar. We regret the fact, but would not object if a few young

American men should die while singing and accompanying themselves on the ukulele.

The music critic of the New York Evening Mail now is writing a tennis column in that paper. Cannot stay away from the racket, as it were.

We are the grateful recipient of a beautifully carved and wrought, even if murderous looking, scabbarded sword, brought to us from the deepest Orient by Katharine Goodson and Arthur Hinton. Versed as he is in many matters, including knifeology, H. O. Osgood tells us that the formidable implement is a Malay kris, and is deadly when wielded properly. Very well. We shall know what to do with the kris the next time we hear any man say that he loves the cello because it sounds so like the human voice.

A friend of ours, when he heard Billy Sunday say, "America is a land of sin," added under his breath, "He means land of sincopation."

Cheerful news for singing teachers: "It has just been discovered that more than three hundred different kinds of fish have voices that are audible to human ears."—New York Morning Telegraph.

From the concert program of the Hotel Nassau, Long Beach, L. I., Monday afternoon, July 23, 1917: "Piano Selection, 'The March of the Allies,' Written and Played by the Marvelous Pianist, Mr. Ferdinand Himmelreich."

We know a music teacher whose pupils learn more when they miss a lesson than when they take one.

We charge no royalties for imitations of this column.
LEONARD LIEBLING.

THE PERMANENT TONAL SITUATION

J. Landseer Mackenzie is an English writer on musical subjects who came to this country a year or two ago and whose essays have appeared in the columns of the MUSICAL COURIER with considerable regularity since then. There follows here a recent contribution from this writer entitled "The Tonal Situation of the Day." In reading it through, the manuscript editor of the MUSICAL COURIER found a number of points with which he was not in agreement, so Clarence Lucas, a musician from the top of his head to the sole of his shoe and a valued member of the editorial staff of the MUSICAL COURIER, was asked to comment upon the Mackenzie article. He does this below.

We print first the Mackenzie article:

"The Situation of the Day"

The musical world is face to face with a situation unparalleled in the history of music. The prevailing conditions of the day are of such comparatively recent occurrence as to be neither realized nor understood by the majority of people. Briefly, the situation is this: the volume of tone employed in all musical performance is double that ever before in use. This fact may not seem of stupendous importance, but nevertheless it is one which demands the most serious consideration, as affecting the whole future of the art of music. The modern ear has been trained to expect a volume of tone greater than any which has previously been employed in the history of musical performance. The musician has fulfilled this demand in quantity, but with a sacrifice of the purity of quality which distinguished the music of the past. The result is: that the modern musical ear is not exigent in the matter of the musical purity of the sounds presented to it. This is a state of affairs which, if not taken in hand and remedied, must seriously affect the further progress of music as an art.

Over Tones

Do those concerned with music realize what has been happening in music in the last hundred years or so? Do they recognize that, until comparatively recently, music was written to be performed in two octaves of tone, and that now, musical tone is represented by four or more octaves? No, few people know that the volume of tone employed in musical performance has increased. Yet this is the case. How did such a thing come about without the knowledge of the persons chiefly concerned? For the simple reason that musical performance has become dynamic. In other words, the introduction of tone color could not have been accomplished without the use of dynamic force. The musician has not taken into account that the effect of dynamic force in music is to multiply the number of over and under tones sounding in each note. The dynamic force of modern performance has increased the number and range of these associated tones to more than double those heard in former days.

Science and Music

The art of music has become a science, but the musician has not become a scientist; neither has the scientist become a musician! To rescue music from the nerve wrecking cacophony which threatens it, the music of the future must be approached from the scientific standpoint. The wonders of musical inspiration must find expression in a tone which is musically pure, and to insure this, the musician must call in the aid of science to help him to understand tone composition so that his sense may lead him to control his music to carry out his will.

Science teaches that a musical note is a harmonious association of over and partial tones ranging over several octaves. Music, as it is taught, leads the musician to suppose that a musical note consists of one tone only, which can be played either softly or loudly. This misconception debars the musician from learning to control the associated tones he introduces into his performance. While the musician disdains to call in the help of science for the study of the composition of tone he employs, the ear of the public is being corrupted by tones which violate the essentials of music. Consequently, the future of music as an art is in danger from the degeneration of the musical ear.

Changed Conditions

There are few things in connection with music which have not undergone radical change within the last hundred years or so. Concert halls are considerably larger than of yore. Orchestras have doubled and trebled in size. The pianoforte has taken the place of the spinet, harpsichord and others of the same class. The human voice, and the point of view of the musician are among the few things which remain fundamentally the same. The musical instruments which remain unchanged in character are those in which the composition of tone depends upon the performer. In other words, in cases in which the quality and quantity of tone can be varied by the performer, there has been no need for fundamental change in order to meet the demand of the day.

The employment of dynamic force will increase the volume of tone in every instrument adapted to the sounding of multiplied over and under tones. In mechanically toned instruments, such as the piano and the organ, the quality of tone will remain stable while the volume is increased. But in instruments where the tone composition depends upon the performer, the use of dynamic force, if unscientifically applied, will alter the quality and composition of the tone, to the detriment of its musical purity. It is, in these cases, that scientific knowledge is most needed to insure increase of volume without disturbance of the musical association of the over and partial tones of which the whole tone is composed.

The Modern Musical Ear

The modern ear has become accustomed to, and demands a four octave tone in musical performance which can only be produced by the employment of dynamic force. The next step for the further progress of music is to insist upon that tone being musical. The elements of modern tone must be in harmonious association to be musical. The ear can be accustomed to anything, and can be trained to accept any association of sounds, and it is an unfortunate circumstance that the modern musical ear has been trained to tones which are neither scientifically nor musically pure. To remedy this, the musician should have recourse to scientific test to verify the correctness of his ear. The musician should become acquainted with the composition of the tone he employs, that his musical sense may render it musically pure for the expression of his inspiration.

The public should be brought to a realization that much of the musical performance of the day is tonally false, and that the ear is becoming habituated to sounds which do not conform to the laws of music. The worst offenders in tonal impurity are the singers. The human voice is the richest in the number of associated tones of any musical instrument, therefore the singer has more tone to control than any other musician. The fact remains that the tones heard in singing are the least controlled of any submitted in public performance, which demonstrates the greater need of the singer for precise musical knowledge. Unfortunately, singing is allowed to represent the branch of musical performance in which the least amount of musical intelligence is needed. Not until this misapprehension is removed, can singing take its rightful place as the highest means of musical expression.

It should be realized that a tone which is musically false will not give free expression to musical sentiment. The feeling of the day is more dynamic than was that of the past, and in consequence demands more forcible musical expression. But tonal purity need not be sacrificed to the necessity for tonal volume. The musical ear of the present is suffering a temporary derangement from a surfeit of sound, which can be cured by calling Doctor Science to insist upon wholesomeness and purity of tone.

The Necessity for Science

The musician is inclined to revolt at the idea of science in musical performance. He knows so little of science, that he pictures music as becoming dry and mechanical under its influence. Whereas, he should be brought to the realization that the co-operation of science and music is not a matter of choice, but of necessity, brought about by the misuse in music, of a force which comes within the realm of scientific understanding. Far from inhibiting freedom of musical expression, analysis of tone composition, coupled with some understanding of scientific principles, would insure a greater freedom of musical expression than is possible in the present conditions of uncontrolled tone. Picture the different state of affairs, if the musician were fully conscious of being able to control four octaves of tone, as opposed to the present situation in which four octaves of tone are employed under the delusion that it is a single tone! The result is as disastrous as it would be to harness four horses to a coach, and to drive only one. When the musician learns to handle his team in four octaves, he may be reasonably sure of arriv-

ing at his destination, instead of having to trust to the uncertainty of his sense or his luck.

Musical sense is not knowledge, and knowledge without sense is of little value, but knowledge employed with sense is the equipment of the true artist.

Upon this Mr. Lucas comments, under the title which heads this editorial, "The Permanent Tonal Situation."

J. Landseer Mackenzie cannot do a greater service to the art of music than to improve its tone quality. Every lover of music will wish the writer success, until music is the best possible of arts in the best possible of worlds, and life is one grand, sweet song, with loudness left out and purity left in,—till the stars are old and the leaves of the judgment book unfold. Readers of the article "The Tonal Situation of the Day"—will derive much satisfaction from it. They will also get surprises. Says J. Landseer Mackenzie: "The modern ear has been trained to expect a volume of tone greater than any which has previously been employed in the history of musical performance." If we wanted to quibble about words we might say that history did not use a volume of tone. But let us avoid rhetorical fencing and get down to facts. Does the modern ear expect a greater volume of tone in the prelude to Wagner's "Tristan" than was employed by Berlioz in his "Requiem," by Spontini in his "Vestale," by Freschi in his "Berenice" in 1680?

What purity of quality distinguished the music of the past from ours? Certainly the abominable lyre and ancient flute of Greece were inferior in tone quality to the instruments we use today. Aristophanes directs that one of the songs in "The Clouds" be accompanied "by loud claps of thunder," a vigorous accompaniment which is not in favor today. There are many instruments once used in classical times which are now known only in name to us. We know from the appearance of the few whose outlines have been preserved on monuments that the Greeks knew nothing about tone quality. The instruments of the Romans and the Moors would sound about as pleasant to our ears as the fish horns and kazoos of the boys who make Thanksgiving hideous. And the lutes and rebecs of our immediate ancestors are happily defunct, to twiddle and twang no more.

It is a mistake to say that only the soft toned instruments have disappeared and that only the powerful instruments have survived. The ophecleid, serpent, and trumpet marine have all been discarded for better instruments that can play softly and produce a finer quality of tone. The harpsichord has a jangling tone preceded by a scratch. In tone quality it is altogether inferior to the piano, which instrument can play ten times as softly as any harpsichord or spinet. It is sophistry, mere word juggling, to call our instrument pianoFORTE. The new instrument was called "piano e forte" because it could be soft and loud. The name piano, otherwise soft, has survived. The instrument is never called a "forte," and only occasionally a "piano-forte." The whole difficulty of the piano maker is to improve the quality of his tone. He could make a louder instrument without the slightest trouble. We also call attention to the fact that Barnum's shrieking steam callopie has not superseded the pipe organ.

Will J. Landseer Mackenzie be definite enough to name a composition that "was written to be performed in two octaves of tone?" The statement that "a musical tone is represented by four or more octaves" means nothing to us who have learned to use the technical terms of the science of sound. A very clear description of vibrations, nodal points, overtones, differential tones, summational tones, can be readily found in Tyndall's "Sound," a course of eight lectures delivered at the Royal Institution of Great Britain, published by D. Appleton, New York. The student may find that Miss Mackenzie and Tyndall do not agree on several points. It is generally believed by musicians who have studied the laws of sound that the loudness of a tone depends on the intensity of the vibration, and that the quality and tone color depend on prominence of certain overtones. Let us explain these abstract laws by concrete examples. When middle C, for instance, is sounded on the piano, what happens? The string is knocked away from its position of rest and then flies back past its position of rest to a point as far in the opposite direction. It keeps on flying back and forth, making a shorter journey for each vibration, but taking as long a time to make a short vibration as it took to make a long one. The sound is always C because the vibrations are all made in an equal length of time. But the sound gets softer and softer as the vibrations approach the condition of rest, where the string does not vibrate and consequently does not make any sound. The loudness is not caused by the overtones, but by the distance the string travels from its point of rest—or, in scientific language, by the intensity of the vibration. The pitch depends on the number of times per second the string leaves and returns to its point of rest, and not at all on the distance the string travels from its point of rest.

And now let us consider the overtones, or harmonics. Again let us choose the concrete rather than the indefinite generalities. The overtones on middle C are: First, the fundamental tone C, which is always numbered 1, although it is not an overtone. The first overtone, which is C an octave above the fundamental, is numbered 2; G, a fifth higher than 2, is No. 3; C, a fourth higher than 3, is No. 4; E, a major third higher than 4, is 5; G, a minor third higher than 5, is 6; the seventh overtone is flatter than B flat above 6; the eighth overtone is C, which is more than a whole tone above 7; the ninth overtone is D, which is a whole tone above 8; the tenth is E flat, and so on, getting smaller each time. If all instruments sounded the fundamental tones only, we could hardly tell one instrument from another. Tone color, as it is called, depends mainly on the prominence of certain overtones sounding along with the fundamental tone. For instance, the fundamental tone C accompanied with the third harmonic sounding higher than any of the other harmonics or overtones would not have the same tone color as the fundamental tone C accompanied with the fifth, or seventh, or any other overtone sounding prominently. The untrained ear cannot distinguish the overtone as a separate tone. But it hears something, and that something is what is called

tone color. The difference in the shape and structure of the various instruments causes certain overtones to be more or less prominent. We believe this to be the accepted theory among scientific investigators of musical sound. It does not quite agree with J. Landseer Mackenzie's statements. The musician will hardly agree that "the introduction of tone could not have been accomplished without the use of dynamic force." He has only to play middle C softly and loud to find that the tone color does not change. The same harmonic sound and the pitch is unvarying. The vibrations are only more or less intense.

And why say "dynamic force?" The Greek word, dynamis, means power, otherwise force. Then what is forceful force? Probably the word connotes another shade of meaning to J. Landseer Mackenzie, who may tell us that we are either musicians who have not learned science, or scientists who have not studied music. But we are quite ready to believe that our two heads have but a single thought and that our two hearts beat as one and that the only difference between us that we do not both attach the same meaning to the same terms. J. Landseer Mackenzie will of course recall the introductory chapters of John Stuart Mill's "Logic," wherein Mill shows that most of the disagreement among the philosophers of the past was due to a lack of precision in defining the terms they used. J. Landseer Mackenzie has not always employed her technical terms in the exact sense usually understood by theoretical musicians. Organists accustomed to speak of 64 foot tones, 32 foot tones, 16 foot tones, 8 foot tones, 4 foot tones, 2 foot tones, will have difficulty in understanding J. Landseer Mackenzie's reference to musical tones of four or more octaves.

The sixteenth harmonic or overtone is four octaves above the fundamental tone, no matter what that fundamental tone may be. It has always been the same, now, a hundred years ago, ten thousand years ago. If the sixteenth harmonic sounds now, it sounded two centuries ago.

In every age there are certain persons who protest against loud music. Handel was caricatured as a big hog sitting at an organ the pipes of which were cannon. He was far too loud for delicate ears that found delight in the strings and voices of milder music. Beethoven was too vigorous and rough for the gentle spirits of his day. He was accused of turning the orchestra into a military band. And so we might continue. Let it suffice to quote a line from Shakespeare: "Loud music is too harsh for ladies' heads" (Pericles, II, 3).

Let us assure J. Landseer Mackenzie that there is no cause for worry. Music is changing like everything else and follows its natural evolution. So do the sun and moon and starry firmament, without haste or rest. We cannot delay it or switch it onto a special track like a local freight train. If it is running to excess of noise it will come to grief as surely as the excess of vocal ornament before it was discarded, and the contrapuntal excesses before the ornamental school were dropped. Music lives; the fashion always changes.

THE BYSTANDER

More French—Enthusiastic Translator—Frothy

H. H. Bellmann, one of the men who is doing a great deal to spread the good word of music in the South, is another who guessed the Camille Saint-Saëns conundrum, as one who knows of his long experience in France might readily expect. Mr. Bellmann, by the way, has been particularly successful in preparing pupils for Maitre Philipp, of the Paris Conservatoire, today the best known French piano teacher. He sends another story that has to do with the French language.

"I came out of my studio recently," writes Mr. Bellmann, "carrying a score on which the composer's name was written in large letters—'Ch. Marie Widor.' A small boy waiting for a lesson glanced at it and remarked, nonchalantly, 'Ah, I see that you have the 'Merry Widder' there.' I am sorry the great French master's limited knowledge of English prevents me from recounting this to him."

And, dear Mr. Bellmann, "si non è vero, è ben trovato."

The critic on one of the papers down at Buenos Aires was very enthusiastic over the performances of a French pianist who is coming to this country next season. His American manager has been sending out some of those splendid South American press notices in advance of the pianist's arrival here. One is inclined to imagine, however, that the manager did not read through the translations before dispatching them on their way, or else that he has a very subtle sense of humor. One of them that fell into my hands the other day is printed here exactly as it stood:

Yesterday took place the third recital given by the eminent concertista, which draws an enormous public, like the others, being ever large, this time, as already some time before the hour came out the placard "house full" in spite of which the music lovers didn't stop arriving and "making tail" at the entrance. All the corridors, vestibules, and even the stage were packed with people, to the greatest part ladies, who remained standing and uncomfortable, but without deserting, not only during the long program itself, but as well the encores which he had to add, and which was the equivalent of another concert, so large was the number of them. The pianist has conquered the public of Buenos Aires, and results to be the "spoiled child" of its society. But it's quite true that his merits give him full rights to this popularity, which increases every day. At the end of each composition he was given delirious ovations, and was the aim of enumerable wreaths of flowers. Some enthusiasts, who could not dominate their sympathy came to the point of kissing the prodigious hands of the pianist, which produce such marvels on the key-board.

"Prodigious hands" is good. I have known pianists with prodigious feet as well, which did at least half of the work for them.

"Don't you prefer Meyerbeer to Proust?" asked Clarence Lucas.

"No," replied the Bystander, without a moment's hesitation, "but I prefer Meyer's beer to stout."

"Frothy!" said Clarence Lucas.

BYRON HAGEL.

I SEE THAT—

The Cherniavsky Trio is scoring in Australia.

Today (July 26) and tomorrow the Saco Valley Music Festival takes place.

Herbert Dittler says that more diagnosticians are needed in the teaching profession.

Jean Vincent Cooper is an American trained artist.

Mana Zucca's songs are in great demand.

Maurice Dumesnil will tour the United States next season.

Mme. Galli-Curci caught John McCormack and Fritz Kreisler at the court.

Minnie Tracey will teach in Cincinnati and Columbus this coming season.

Gustav Schoettle has become director of the Northwestern Conservatory.

Herman Devries says the generosity of musicians is proverbial.

Carl Friedberg is in Maine.

Carl Beutel will locate in Lincoln.

Sybil Vane opened the summer series of concerts at Ocean Grove (N. J.) Auditorium.

William J. Heacock has enlisted.

Success is prophesied for the Philadelphia Chamber Music Society.

"Music teachers prosper in war time," declares Anna Case.

Marie Rappold is singing in Colorado.

Leonore von der Leith will be under the management of James R. Saville.

Sascha Jacobinoff's mother has been his guide and mentor.

Gay times are reported by members of the Oscar Seagle summer colony.

Percy Grainger's concerts are swelling the Red Cross funds.

Benjamin Scovell has returned from France.

Julia Claussen will appear with the Chicago Symphony Orchestra next season.

Last Sunday 20,000 people listened to Franko's Orchestra at City College Stadium.

Cecil Fanning sang seven times in one Los Angeles season.

Alys Larreyne and Maurice Dumesnil have been added to the Biltmore Morning Musicales list.

Clarence Dickinson was given Doctor of Music degree by Northwestern University.

Yvonne de Treville sang before 16,000 people at Madison Square Garden.

Syracuse now has one of the finest concert organs in the country.

Ella May Smith will fill the post as president of the Ohio Music Teachers' Association.

Managers held a meeting and decided to get along without union musicians rather than pay an increased scale of wages.

The National Association of Organists holds its tenth annual convention at Springfield, Mass., next week.

Pasquale Amato favors army cantonment music.

C. A. Trowbridge talks about the successful music teacher.

Civic Orchestral Society concerts ended last Sunday.

The People's Choral Union gave "The Messiah" at Ocean Grove.

Hammerstein and Rabinoff are not to combine.

Mischa Elman has been invited to become an honorary member of the Phi Mu Alpha Sinfonia Fraternity of America.

Sir Thomas Beecham has offered a prize for the best new opera by an English composer.

Margaret Jarman will appear in comic opera.

Kemp Stilings will make her first American tour next season.

Ferdinand and Hermann Carri are at Nantucket Island.

J. Warren Erb is in New York for six weeks.

Marie Morrissey's range is not low B to high B, but low D to high B.

Christian Sinding prophesied success for Zona Maie Griswold.

Fort Worth's "Sing Song" scores an immense success.

Genevieve Vix is to make her American debut in Massenet's "Manon."

Mme. Schumann-Heink was decorated by the staff officers of the Twenty-First California Infantry.

Professional pupils of Herman Devries delight New York audiences.

Isadora Duncan will make an American tour this coming season under R. E. Johnston's management.

Sol Marcossow writes about "The Path to Glory."

Artist-pupils of August Fraemcke had an outing.

John Barnes Wells has "singing brains."

The first general assembly of the Union des Artistes Dramatiques et Lyriques des Theatres Francais took place in Paris.

Gilbert Wilson is to appear in "Ahasuerus," by William Dodge Cheney.

Lada would become an aviatrix.

Paris has concerts at the Tuileries and Luxembourg.

In June the fourth festival of French music, reserved for the works of composers fallen on the field of honor, wounded, prisoners or mobilized, took place.

German submarine U C 52 is equipped with a phonograph and "neutral records."

Albert Spalding declares that "every true fiddler loves his fiddle."

Mr. and Mrs. H. B. Turpin are summering in California.

Gertrude Auld was soloist at the first of Mrs. Hall McAllister's North Shore musicales.

The San Francisco Musical Club will provide army and navy officers with musical entertainment of the best.

The Oregon State Music Teachers' Association held an informal convention at Portland.

"Legends of Seaside," a song cycle, was given its first performance at Portland.

H. R. F.

The illustrations to the story in the Educational Section of this issue, "When Angelo was Quarantined," are by Margery Stocking, whose sketches have been a valued feature of the MUSICAL COURIER during the past year.



Photo by Sanders.

THE "PAGLIACCI" SCENE AT THE MUNICIPAL THEATRE, FOREST PARK, ST. LOUIS, MO.

The accompanying photograph shows the stage setting of "Pagliacci" as designed and constructed by A. F. Agnini, of the Metropolitan Opera Company, for the open air production at the Municipal Theatre in Forest Park, St. Louis, from July 23 to 28. The panorama photograph is by A. W. Sanders, of St. Louis. There are several original features about this setting, and of course the natural beauty of the surroundings enhance the stage picture materially. This second series of performances is organized under the executive direction of Guy Goltzman, in association with Edward A. Faust, Daniel G. Taylor, Mrs. J. T. Davis, Jr., Mrs. J. L. Mauran, G. W. Simmons and A. Hilton, members of the executive board of the grand opera committee. In the picture, Francesca Peralta is seen in the background as Nedda.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page of this issue.)

Chicago, Ill.—(See letter on another page of this issue.)

Evansville, Ind.—On Friday evening, July 13, a recital for the benefit of French war orphans was given in the spacious ballroom of the Hotel McCurdy, before an audience which filled that room to overflowing. The program, which was in charge of Mrs. Alfred Greene, was made up of interesting numbers by Saar, Ricci, Gutman, Becker, Chopin-Liszt, Puccini, Florida, and Bemberg. Those who participated were Mary Schultz, Doris Waltera, Katherine Davis, Mary Louis Kerth, Miss Doran, Alice Clark, Mary Walters, John Becker, Carl Schuler, Mrs. Sidney Oberdorfer, and Alberta Sandefur. A goodly sum was realized from the concert, a fact of which every one who had aught to do therewith was very proud, including the Harding & Miller Music Company, which furnished the Chickering piano, which added so much to the success of the evening.

Fort Worth, Tex.—(See letter on another page of this issue.)

Knoxville, Tenn.—On Thursday evening, July 5, Frederic Martin, basso, gave an interesting recital before an audience of over 1,100 teachers who had assembled there from nearly every state in the Union to attend the Summer School of the South. His program, which included old classics, Hungarian, German, French and English songs, was as follows: "Creation's Hymn" (Beethoven), "The Impatient Husbandman" (from "The Seasons") (Haydn), "The Monk" (Meyerbeer), "I Am a Roamer" (from "Son and Stranger") (Mendelssohn); Hungarian Folk Song in English: "Had a Horse," "Good Wine," "Play! Only Play On," "Roses in the Garden," "Shepherd, See Thy Horse's Foaming Mane," arranged by F. Korhay; "Das Kraut Vergessenheit" (Hildach), "Der Sieger" (Kaun), "Der Freund" (Hugo Wolf), "Der Gartner" (Hugo Wolf); Air, "du Tambour Major," "de Le Cid" (Ambrose Thomas), "Noel d'Irlande" (Augusta Holmes), "Il et ait jadis un bon Roi" ("La Jolie Fille de Perth"), "Air de Ralph" ("La Jolie Fille de Perth") (Bizet); "My Land" (Ms.) (Daniel Protheroe), "I Send My Heart Up to Thee" (Daniel Protheroe), "The Pilot" (Ms.) (Daniel Protheroe), "Blow, Blow, Thou Winter Wind" (Roger Quilter), "Mistletoe" (new) (Bainbridge Crist), and "Robin Goodfellow" (Orlando Morgan).

Mamaroneck, N. Y.—Piano pupils of Anna L. Thom-

son gave a recital, Saturday afternoon, at Kindergarten Hall. Those who took part were: Marion Emelin, Roberta Stewart, Mabel Albert, Esther Griffen, Frances Elliott, Emily Higbee, Jean Mills, Hida Davis, Ruth Cook, Clarabelle Benedum, Walter Stewart, John Merritt, Albert Aiken, Eugene O'Callaghan.

Philadelphia, Pa.—(See letter on another page of this issue.)

Portland, Ore.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Scranton, Pa.—Beginning Monday evening, October 22, the Scranton Philharmonic Society will give a series of six Monday Evenings at the Casino. Frances Alda, assisted by Frank La Forge and Samuel Gardner, violinist, will present the initial program. Monday evening, November 19, Leopold Godowsky, will give a recital; December 3, Louis Graveure, with Frank Bibb, pianist; January 14, Albert Spalding assisted by Andre Benoit; February 4, Julia Culp with Coenraad V. Bos, piano; February 25, a joint recital by Emma Roberts and Hans Kindler. The excellence of these artists is too well known to require comment at this time—sufficient; music lovers of this city surely will find no lack of the best in music during the coming season.—On September 1, Homer P. Whitford, Mus. Bac., F. A. G. O., will assume his duties as organist at the Church of the Good Shepherd. Mr. Whitford, who received his bachelor degree at Oberlin University, has been organist and choirmaster at the First Presbyterian Church at Shelbyville, Ind., for the past two years. The Church of the Good Shepherd has a large modern organ and a splendid choir, being considered one of the most important posts in Scranton.

Syracuse, N. Y.—The Community Chorus has been holding its Thursday night rehearsals lately at the military camp just outside the city. Harry Barnhart, the leader in the work, has had much success in getting the soldiers, now training in the camp, interested in the singing, and the regimental bands have assisted in accompanying the songs.—Plans for full recital seasons in this city next fall and winter are going steadily forward, although but few announcements have been made as yet. The Morning Musicals, the largest musical organization of the city, will give a number of recitals by outside talent. The Salon Musicale, the University Chorus, and other organizations will also bring artists to the city. The San Carlo Grand Opera Com-

pany will be here October 8 to 10 and the Boston Symphony Orchestra a little later. The Recital Commission of the First Baptist Church is planning to present a number of artists at moderate prices and also to bring several prominent organists here for recitals on its fine organ.—Charles M. Courboin, organist of the First Baptist Church, dedicated the enlarged organ in the church by a recital on Monday evening, July 16. So great was the interest that 2,200 people tried to get into the auditorium, which seats only 1,800, and numbers were turned away. The organ has recently been augmented by the addition of ten new stops of an orchestral nature, so that it now has eighty-five stops and is the largest instrument in the state outside of New York City, and one of the finest concert instruments in the country. The new stops transform the original church instrument into a concert organ of great resources and possibilities, and there seems no good reason why Syracuse can not have such great municipal organ recitals as are given in Springfield, Mass., where Mr. Courboin is municipal organist, and in other cities.—Prof. Howard W. Lyman, head of the department of Choral Music in Syracuse University, is recovering from an attack of appendicitis.

Kemp Stillings to Make First American Tour

Kemp Stillings, violinist, is to make her first real tour of this country this coming season under the direction of Evelyn Hopper. Though she already has some splendid American successes to her credit, she has but recently returned from eight years in Europe, where her life was rich in variety as well as wonderful in opportunity for study and achievement.

In spite of concert plans cut short by the war, Miss Stillings had many appearances in Russia and two summer tours through Finland, visiting all of the principal watering places, Abo, Madendal, Heinola, etc. In Wiborg she appeared with orchestra under Melartin, the composer-conductor. Of this appearance the Wiborg Nyherter says: "The greatest enthusiasm was aroused by Kemp Stillings, a young violinist. We were astounded by her beautiful, firm tone and noble interpretations. Technically also she was master of the situation."

Miss Stillings enthusiastically refers to Finland as "the poetic land of the white nights, the thousand lakes, the beautiful pine trees, and the amazing sunsets. Almost every evening we went for a row and to watch the setting sun, and while the boat drifted we would listen to the songs of the peasant folks with the tinkling balalika accompaniment as they drifted to us across the water, echoing their way into the darkening woods. These were wonderful summers, replete with stimulating incidents and delightful memories."

He: That girl reminds me of a violin.

She: In what way?

He: Why, I've never seen her without a beau.—Burr.

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Fremstad, Gve Seal Harbor, Me.
Friedberg, Carl Seal Harbor, Me.
Friedmann, Emma Westbury, R. I.

G ABRILOWITZSCH, Ossip Seal Harbor, Me.
Gadski-Tauscher, Johanna Lake Spofford, N. H.
Galli-Curci, Amelia Fleischmanns, N. Y.
Gall, Rosina Ravinia Park, Ill.

Ganz, Rudolph Naples, Me.
Garrigue, Esperanza Pittsfield, Mass.
Garrison, Mabel Valois, N. Y.
Gatti-Casazza, Giulio Great Neck, L. I.
Gebhard, Heinrich Medfield, Mass.
Geeding, Asa Howard Kennebunkport, Me.
Genovesi, Nana Motoring through New Jersey
George, Thomas Somewhere in France
Gibson, Dora Swampscot, Mass.
Giorni, Aurelio Monroe, N. Y.
Gluck, Alma Fishers Island, N. Y.
Godowsky, Leopold Lake Placid, N. Y.
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Huhn, Bruno East Hampton, L. I.
Hull, Elizabeth Kinney Dublin, N. H.
Hutcheson, Ernest Upper Montclair, N. J.

J ONAS, Alberto Rockaway Park, L. I.
Judson, Arthur Touring Blue Ridge Mountains

K ARL, Gertrude New Jersey
Karl, Theo Des Moines, Iowa
Kindler, Hans Adirondack Mountains
Kinzel, Otto Canaan, N. Y.
Kirwan, Charlotte E. Bryant's Pond, Me.
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Langenhan, Christine Douglas Manor, L. I.
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Lawrence, Lucile Plainfield, N. J.
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Ligne, Ragna Livingston, Mont.
Littlefield, Lida Shaw Harrison, Me.
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Lombard, Louis Summit, Pa.
Love, Linnie Blauvelt, N. Y.
Luckstone, Isidore Highmount, N. Y.
Luyster, Wilbur East Brookfield, Mass.

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O BER, Margarete Severance, N. Y.
Oberdorfer, Henry Salt Lake City, Utah
O'Neill, Enrichetta Berkshires
Ornstein, Leo Deer Isle, Me.

P ADERESKI, Ignace Paso Robles, Cal.
Papi, Gennaro Ravinia Park, Ill.
Perini, Flora Spring Lake, N. J.
Pfeiffer, Walter Wildwood, N. J.
Pinto, A. F. Lake Placid, N. Y.
Powell, John Richmond, Va.

Q UIRKE, Conal O'C. New York City

R AISA, Rosa Spring Lake, N. J.
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Roderick, Emma New Milford, Conn.
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Sobelman, Louis White Mountains
Sorrentino, Umberto Milford, Conn.
Spalding, Albert Monmouth Beach, N. J.
Spencer, Allen Wequetonasing, Mich.
Spiering, Theodore Elizabethtown, N. Y.
Stanley, Helen Stamford, Conn.
Stoesel, Albert Colorado Springs, Colo.
Stevenson, Anne Eltingville, S. I.
Stoeving, Paul New Haven, Conn.
Stokowski, Leopold Junco Nook, Seal Harbor, Me.
Stokowski, Mme. Junco Nook, Seal Harbor, Me.
Sundelius, Marie Harrison, Me.
Szumowska, Adamowski Sutton, Me.

T HUNDER, Henry Gordon Venter, N. J.
Tirindelli, P. A. Bay View, Mich.
Tittman, Charles Washington, D. C.
Torpadie, Greta Seal Harbor, Me.
Towner, Earl San Jose, Cal.
Trimmer, Sam Somewhere in France
Triska, Alois Edenburg, L. I.
Truette, Everett E. Etas-i-titi Lodge, Greenville, Me.

U RLUS, Jacques Katwyck, Holland

V AN DRESSER, Marcia Seal Harbor, Me.
Van Leer, Edward Shippin Oak Bluffs, Mass.
Van Surdam, H. E. Coronado, Cal.
Vecsey, Armand Long Beach, L. I.
Venth, Carl Brooklyn
Verrill, Marian Pennsylvania
Vissand, Daniel Old Forge, N. Y.
Von Klenner, Katherine Evans Wookotsee Villa, Point Chautauqua, N. Y.
Von Mickwitz, Harold Brevoort Hotel, New York City

W ASHBURN, Charles C. Chautauqua, N. Y.
Weil, Herman Lake Hopatcong, N. J.
Wells, John Barnes Roxbury, N. Y.
Wentworth, Estelle Woodcliff Lake, N. J.
Wessitt, Louis Patterson Boscman, Mont.
Wild, Harrison M. Sayner, Wis.
Willeke, Willem Blue Hill, Me.
Winkler, Leopold Greenwood Lake, N. Y.
Wiske, C. Mortimer Bryant Pond, Me.
Witherspoon, Herbert Darien, Conn.
Witherspoon, Florence Hinkle Darien, Conn.
Wittenstein, Victor New York City
Wittkowsky, Marta Syracuse, N. Y.
Wood, Elizabeth Pittsburgh, Pa.

Y ON, S. Constantino Monroe, N. Y.
Von, Pietro Monroe, N. Y.
Young, Rosamond Duxbury, Mass.

Z IMBALIST, Efrem Fishers Island, N. Y.
Zoellner, Quartet Wyoming, N. Y.
Zumwinkel, Louise Utica, Neb.

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The Pittsburgh organist, J. Warren Erb, is in New York for six weeks, at work with Walter H. Rothwell in orchestration and score reading, and also is studying piano with Richard Buhlig.

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Left to right: (Standing) Alice Humboldt Trulove, Alvarado; Floy Cunningham, Comanche; Laura Tabor Burris, Wichita Falls; Mrs. Joel H. Synnott, Dallas; Lula Gertrude Wilkinson, Fort Worth. Second row: Mattie Jaenette Manning, Fort Worth; Ursie Sarah Alford, Hico. Front row: Harriet Bacon MacDonald, teacher; Nellie Sanson, Plainview, all of Texas.

Sidelight on Opera Text

The New York Tribune explains that many years ago, the Chicago Examiner perpetrated an amusing skit at the expense of Colonel Mapleson and the new opera "Manon," which he was exploiting at the time. "It published what purported to be a letter from the redoubtable colonel," says the Tribune, "in which he graciously put at the disposition of the newspaper the text of a grand duetto in Atto secondo of the opera." Here it is:

Manon (imploringly)—Signore!
 De Grieux (sternly)—Traditore!
 Manon (frantically)—Pieta Signore, é mio stiletto,
 Presto andante, e tu cuspidor,
 Ah che la morte anima allegretto
 Mi hunki dori al fresco amor!
 De Grieux (affected)—Ah, bi casino!
 Manon (more frantically)—Mi infelice amor vermicelli,
 Alabazan con rialto furor,
 Chlora di lima, ah rasberri jelli
 Oh, quanto savon cum cloa te dor.
 De Grieux (deeply moved)—Mi voce é huski,
 O, gota sanduski!
 (fervidly) Sic sempre macaroni,
 Parlate brandi poni.
 Duomo con banana
 E tu fer five havana!
 Stiletto!
 Maladetto!
 Cospetto!
 Don forgetto!
 (Despairingly) Hadio, hadio, hadio a dimo
 Tugeta good cigar! (strikes high C).
 Manon (wildly)—Ah, horrida concertina!
 Expressivo,
 Excessivo,
 Tomato supe aroma. (Throws her arms around his neck.)
 Both (wildly)—Reina Victoria astra spaghetti,
 Ipecac castor oil mio ognor;
 Lit al casino non mi spermaceti,
 Mi hunki dori el fresco amor.
 Manon (imploringly)—Ah, mi hunki dori?
 De Grieux (passionately)—Oh, gota glori!
 Manon—Ah—Ah—tr.....e.....e (X in alt).
 Both (down to the footlights)—Presto andante e tu cuspidor!

"Music Teachers Prosper in War Time," Says Anna Case

"One result of the European war," says Anna Case, the beautiful young soprano of the Metropolitan Opera Company, "which is not generally discussed, because of all the other more vital questions at hand, is the fact that it has brought unbounded prosperity to American music teachers. Music students of necessity have had to remain here since the war started three years ago. The musical activities have been stimulated by the presence in America of the great number of professional musicians who have brought music to wider and larger audiences and who have widened the spheres of musical influence.

"With these two factors at work, music students have increased, and they have had to seek American teachers. Statistics are no available as to the number of the teachers, but my personal acquaintance with many convinces me that they are in a very prosperous state."

Miss Case is including Julia Ward Howe's "The Battle Hymn of the Republic" in her song repertoire for next season's recitals.

Maria Barrientos in Buenos Aires

Buenos Aires newspaper clippings of June 11 record the debut of Maria Barrientos at the Colon Opera House in the "Barber of Seville." The opera house, according to

the Buenos Aires Herald, was filled to capacity and enthusiastic.

Von Mickwitz in New York

Harold von Mickwitz, the Dallas pianist and pedagogue, is spending a vacation fortnight in New York visiting old friends, entertaining and being entertained, and having a good time generally. Mr. von Mickwitz will go to Chicago before returning to Dallas for his autumn and winter work there.

Max Sanders' Whereabouts

If any one can furnish the MUSICAL COURIER with the present address of Max Sanders, who used to have an office in Aeolian Hall, New York, the information received would be appreciated.

Francis Rogers Sings at Easthampton

Francis Rogers, assisted by Bruno Huhn at the piano, sang at a musicale given by Mrs. Samuel Ordway, of New York, at her cottage in Easthampton, on July 24.

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TONE AND THE PLAYER PIANO

By WILLIAM GEPPERT

EDITOR OF THE MUSICAL COURIER EXTRA

A series of three articles, written by as many different critics of the MUSICAL COURIER, Thursday edition, upon the question of piano tone and how to produce piano tone, brings into discussion the question of the player piano through an article by one of the critics, entitled "The Mechanical Piano as an Educational Factor."

It is strange that critics and musicians will continually refer to the player piano as a "mechanical piano." Why not call the piano itself mechanical? The piano is a piece of mechanism. It matters not whether the piano be played through the aid of a player mechanism and the music roll, and the power or control of the mechanism given through the feet, or whether it be one of the reproducing type, wherein the human element does not enter into the playing at all, except through the reproduction of the playing of the pianist who made a record upon paper which allowed the mechanism to control the hammer blow. The whole intricate mechanism is mechanical. But the human brain and the muscles of the human body give the necessary impetus to the mechanism to produce the music of the composer.

Clarence Lucas, the well known musician and critic of the MUSICAL COURIER, in a long article in the last educational number of that journal, entitled "Pianists Who Fail," gives a lengthy dissertation upon the question of piano playing.

Mr. Lucas does not enter into any discussion as regards the player piano, but he does give an apt illustration of what is necessary for the pianist to produce good music, through an illustration of the freedom of the mind from the necessary effort in walking, and states that it is as necessary for the pianist to be free as regards his mind and his fingers, as it is as regards his mind and feet in walking.

This part of Mr. Lucas' article will be read with interest by those who understand the necessity of the demonstrator on the player piano utilizing his feet in the production of tone, when utilizing the mechanism of the player piano.

Thirty odd years ago, or so, I wanted to be a pianist, but I never succeeded in becoming one. Why? It is easy to say that I lacked talent, or that I had the wrong kind of hand, or that I was badly taught. Every one who fails can find some kind of an excuse for his failure. I am not trying to find an excuse for myself, but a reason, in order that some one of my readers, if not more, may be helped at the beginning, where help is needed most. I do not believe that my failure was due to deficiency of musical intelligence, for I think I am at least up to the average in that respect. I failed where most fail, namely in technical facility. No doubt some of my readers will say that technique is common enough, and that it is musical charm that is lacking in so many players. I agree with my critics in the statement that musical charm is lacking in a great many players who seem to possess unlimited technique, but I still persist in believing that the absence of musical charm is caused by the anxiety, or at least the mental concentration, necessary to play the notes correctly. When the pianist steps upon the concert platform and makes his way to the piano his mind is on the audience. He walks, according to habit, with a slouch, or a strut, or a tripping gait, but never with anxiety about his steps, such as a child has when he first puts his feet on the floor and begins to find his balance. When the pianist sits down to the piano and begins the sonata his fingers ought to find their way through the music as unconsciously as his feet found their way across the platform. He will move them up and down according to habit and produce a corresponding tone. But back of all these peculiarities of movement should be the same freedom of finger in playing as there is freedom of foot in walking and running. A man who is ever so slightly under the influence of alcohol shows it in his walk. Something aways the balance and disturbs the unconscious freedom. The walker who has to think of his balance and his steps, even in the slightest degree, is interfering with the natural expression of his character, as shown in his normal walk. And the pianist who cannot forget fingers and fingering and put his mind entirely on the composition will not express perfectly his musical nature and give his emotions free rein. His playing will lack the conviction that a perfectly expressed emotion alone can give. His hearers may say that his technique is perfect, but that he is not really musical, when as a matter of fact he is really musical but his technique is not perfect enough to let him be entirely natural and unconsciously personal.

I do not believe that every student can acquire this perfect technique. I have compared playing with walking. So far, so good. Every student can learn to play the walking part of piano technique. But the higher technique is more like the fastest thousand yard sprinting. Great speed and accuracy can be acquired only by the student who has a rapid co-ordination of the will and muscles. The suggestion in the brain must be telegraphed quickly through the nerves to the necessary muscle, which must contract instantly.

Freedom and the Player

It will be remembered that Will Levington Comfort, in a story he wrote some time ago about the player, said that "None but an Occidental would think of entering the presence of such an instrument other than bare of head and foot." Mr. Comfort's story, "The Great Living Things of Music," was published by The Hobart M. Cable Company, La Porte, Ind., and presents the necessity of recognizing the sensitiveness of the feet in the playing of the player piano, and does it in the words quoted. Clarence Lucas gives us another side of the music problem, wherein he shows the relationship of the brain to the hands and feet, and this applies to our subject.

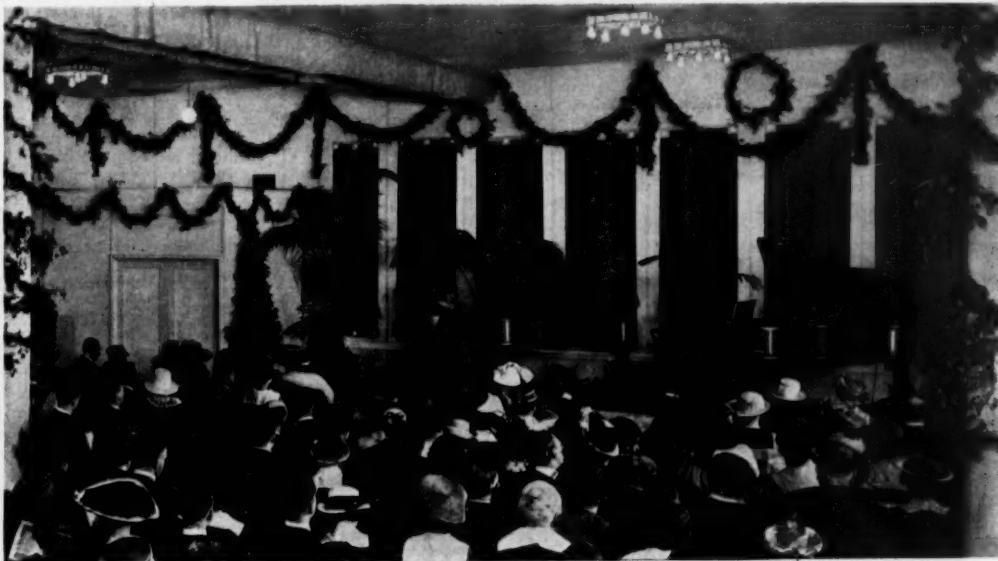
It is just as necessary in the manipulating of the mechanism of the player piano through the pedals that the feet work as freely and independently as do the hands in the playing of the piano manually.

Mr. Lucas further enters into a discussion of tone production, or tone color in the straight piano, and refers to the uses of the pedals, giving many illustrations as regards the touch or the training of the hands to produce a proper tone color. This is probably best shown in the following excerpt from the same article. Referring to the question of touch, Mr. Lucas says

Not only have I been going to concerts for the MUSICAL COURIER more or less regularly since 1893, but I have sat beside several great pianists while they were playing and have had opportunities to watch their wonderful fingers at very close range.

I particularly remember the impression De Pachmann made on me years ago. I do not refer now to the music he played but to the extraordinary ease with which he played the passages and the almost imperceptible finger movement. To satisfy my curiosity he played the passage exceedingly slowly, then a little quicker, and then faster and faster until he got it at a pace far in excess of the composer's intentions. He called my attention to the precision of the finger movement and showed me that there was barely enough movement to get the required force, and not the slightest waste of energy in unnecessary movements. Then he threw his arms above his head, described a great circle in the air, and said that the room in which we sat could not hold all the volumes of exercises he had practiced to acquire that easy technique. No doubt he exaggerated the size of the pile of books, but he gave no false impression of the patient hours he had spent at the keyboard. But all of those hours would have been wasted if De Pachmann had not forced himself to be precise and economical of movement from the very beginning. And it is at the very beginning that the thousand and one pianists go astray.

Mark Hambourg is another great pianist I have closely watched. When he was a boy he studied harmony and counterpoint with me in London and I had the fullest opportunity of observing his hands, for he played the piano for me after nearly every theoretical lesson.



MARGUERITE VOLAVY.

Playing the solo part of the first movement of the Grieg concerto at the Chicago Music Show, with the Ampico Reproducing piano playing the orchestral parts.

He told me then, what he recently repeated to me in New York, that the secret of a fine technique was precision of movement and economy of energy. Those who know Mark Hambourg's tremendous power may smile to hear him speak of economizing energy. But of course Hambourg meant that all the energy should be directed to tone production and not wasted in a half dozen unnecessary ways. He will play some of the most brilliant passages with about as much movement and apparent exertion as I might use to rub some dust off my finger tips with my thumb. How do pianists acquire such a technique? Certainly not by allowing the finger to wobble sideways and move up and down aimlessly and uncontrolled.

Tone and Touch

Mr. Lucas then discusses the work of the hands, and gives several interesting incidents which tend to show his great knowledge of music and familiarity with artists who have become famous through their piano playing and their compositions. The question of tone and touch is discussed by Mr. Lucas in an unusual manner, and carries forward the question of tonal production in a way which is of more than ordinary interest, and enables one of the three writers to discuss the question from another viewpoint.

QUALITY OF TONE.

Let us suppose, however, that thus far everything is as it should be. What else is required? Fine tone, for one thing, is highly essential. Good tone depends very largely on good method. If it is a matter of ear alone how does it happen that Liszt told his pupils to copy Rubinstein's tone, which he said was better than his? If Liszt had the ear to hear Rubinstein's extraordinary tone why did he not produce a similar tone? The difference was in the hand, not in the head. Thalberg owed his brilliant success primarily to the tone he produced. Other pianists of his day had finger skill. His tone was due to the kind of blow he gave the key, of course, but also to the skillful use of the damper, or "loud" pedal.

THE IMPORTANCE OF THE HAMMERS.

Perhaps it is not too much to say that the soul of the piano lurks in the dampers. One pianist differs from another pianist in glory according to his art or skill in adjusting his pedal pressure to the blow of the hammer. Fractions of seconds make all the difference. They cannot be measured by science but depend entirely on the instinct of the performer to move his foot upward or downward in anticipation of the sound the strings are about to make or have begun to make. This statement may seem the veriest trash to the general reader, perhaps, though the pianist will probably understand clearly what I have expressed so clumsily. The pianist who never pressed the pedal at all would only be less objectionable than

the one who never released it. The proper use of it can hardly be taught to the performer who lacks the discriminating ear, nor can it be satisfactorily indicated on paper. Some editors fill the page with Ped. and a-trisk. Others, in despair, only say Col. Ped., leaving the details to the player. And after all it is the player who must be guided by his instinct how to press, partly release, press again, or release entirely, according to the mechanism of each individual piano. Pedaling is a vital part of piano playing. Pedaling always seems to me to stand exactly between the mechanical and the musical part of piano playing. It partakes of both. But when we come to rhythm, accent, expression, style, we reach the world of art. Here is where the greatness or the meanness of the artist's nature shows. But, as I said at the beginning, many an artistic nature is poorly expressed on account of a miserable technical equipment to begin with. I believe I could interpret intelligently a Beethoven sonata if I had fingers and wrists that would run over the keys as naturally as my feet carry me to the MUSICAL COURIER office. I certainly can analyze every theme and phrase, know all the modulations, recognize every accent, and am familiar with the tempi. But I must read through the eye like an orator who has lost his tongue. I often think I hear pianists on the concert stage struggling to express through an imperfect technique a grand conception of the composer's work. But I cannot always know if the failure is due to bad co-ordination of will and muscles, or to an ill founded technique, or a poorly developed hand. And I believe, moreover, that the success of Liszt and Rubinstein was not due so much to their overwhelming personality as to their remarkable technical ease which permitted them to express freely and naturally their musical nature in all its clarity. There are others who could be as great if they had the same technical facility.

THE PIANIST'S PERSONALITY.

May I also say that there are others who have the necessary technical facility, but who fail to move their hearers because of an unattractive, or perchance an objectionable, personality. Their great technique and extraordinary skill serve but to reveal their poverty of spirit and dearth of imagination. They have the dictionary by heart, so to speak, but no poetry to give. And perhaps these players are the most disappointed of all. They cannot understand why such magnificent perfect playing does not move the musical world even as the music of mythological Orpheus made stones to dance and trees to bow at the sound of his lyre. An excellent musician with a poetic soul can hear that his poor technique prevents him from doing justice to himself.

All of this has brought forth from another writer on the MUSICAL COURIER, one who has made a study of the piano from probably a little different viewpoint than has Mr. Lucas, a response that seemingly touches upon the question of piano tone production in a way that applies directly to the player piano, although this writer does not mention the player piano. Frank Patterson, of Los Angeles, who has long been connected with the MUSICAL COURIER, replies to Mr. Lucas' comments as follows:

THE PRODUCTION OF TONE COLOR.

The splendid article by Clarence Lucas on "Pianists Who Fail" in the MUSICAL COURIER of May 24, has caused an immense deal of comment among some pianists, especially the part that refers to tone. The inference among some of those who make a specialty of tone, seems to have been that their pet hobby was being attacked by the statements made by Mr. Lucas regarding the importance of the pedal in tone production.

These enthusiasts insist that tone can be varied and colored in view of the fact that it appears to be opposed to scientific fact.

It seems self evident that a hammer striking against a string as does a piano hammer, being hinged so that it can only move in a certain fixed direction, can vary the tone only as to loudness and softness, not in any other particular whatever. The hammer moves straight up and down against the string, being propelled by the stroke of the key. The loudness of the tone depends upon the speed at which the hammer is traveling at the moment it reaches the string. The hammer may be made to travel slow or fast, but it cannot be made to travel any other way than slow or fast. No other element can be introduced into its motion, therefore no other element can be introduced into the tone than loudness or softness, in infinite degrees of shading, it is true, but still only loudness or softness, not, for instance, a sweet tone, or a velvety tone, or a steel like tone, etc., as these could only be produced by making the hammer of some other material, of harder or softer felt, wood or metal, or by causing the hammer to strike the string at a different point or at a different angle.

Yet it cannot be denied that pianists do actually vary their tone merely by touch in many ways outside of mere loudness and softness. They "color" their tone at will, and, as Mr. Lucas indicates, this is a most important factor in the matter of success. And they produce these color effects entirely without recourse to the pedal.

METHODS OF TONE COLOR.

The interesting part about it is that these pianists who perform these seemingly impossible feats do not know how they do it, and will not permit themselves to be told. They insist positively that it has something to do with the position of the hand, and you hear all sorts of arguments about playing from the elbow, with raised fingers, weight, etc., etc. They even carry this absurdity of unreason so far that they insist (some of them) that, at times, a pressure after the key is struck is useful, and we see pianists do a sort of corkscrew wriggle with their hand while holding a note down in playing slow melody passages. And this, believe me, is not affectation, but is done in the real belief that the beauty of the tone does actually depend upon this sort of thing. Yet it is evident enough that no amount of pushing or pressing or wriggling can have any effect on the note after it has been struck, and while the key is being held down. Modern pianos are made with an escapement which allows the hammer to fly back from the string and prevents it from bouncing back by its own weight and striking the string again. The effect of holding the key down is simply to hold the damper off the string, and the note will therefore sound as long as the key is held down until it gradually dies out.

Yet it would be fatal to these pianists who produce lovely tone color to change their methods, or even, I believe, to consider too deeply the purely mechanical and scientific aspects of the case. For what they do with their hands and arms does, in fact, produce tone color, though not in the way nor for the reason that they believe. The real reason is probably a certain flexibility of the hand and arm, caused by the position or the greater or less muscular

tension, which makes it respond more quickly and easily to the thought and impulse of the mind. And the constant attention to the matter of tone causes the mind in the end to learn to think tone color and the hand to respond instantly to this thought.

THE MECHANICAL PRODUCTION OF TONE COLOR.

Acknowledging, then, that this is what takes place in the brain and arm and hand, and that the result is tone color, how is this color produced in a purely mechanical sense? For although the human element goes from the mind to the fingers—from the key to the hammer, and thence to the string, the purely mechanical element prevails.

What then takes place, in a mechanical sense, in the production of tone?

To answer that question it is merely necessary to consider what possible elements can be introduced into the action of the hammer on the string and the damper, in addition to the simple questions of loudness and softness.

First of all there is the question of how long the key is held down. This holding down of the key, and thus holding up the damper, for longer or shorter times, produces effects that we call legato or staccato. But it also may produce a sort of super-legato when properly used, and this gives the effect of a new tonal quality or color. If you will watch the hands of those who possess the power of producing great varieties of tone you will see that their fingers seem constantly to cling to the keys. One might almost say that they caress the keys.

Then there is the matter of dynamic relationship, i. e., the loudness of each note in melody or chord with relation to the other notes, and this, as much as the super-legato, produces the effect of tone color. These two elements taken together produce most unbelievable effects, the effects arrived at by certain modern pianists. (They are few and far between, for one must think the tone before it can be produced, and that only a genius can do.)

Now, what other element can there be which may enter into the question?

So far we have discovered three elements:

1. Force of stroke.
2. Length of sustained tone.
3. Tonal relationships.

If you will dismiss from your mind for a moment entirely all consideration of the artistic and human elements and think only of the string, the hammer and the damper, i. e., the mechanical elements you actually have to deal with in producing piano tone, you will immediately see that there are no other elements whatever but those listed above which can be controlled by the player and enter into the production of tone color.

TECHNICAL FACILITY A FUNDAMENTAL.

The importance of tone is realized by all modern pianists and critics. It is beginning to be realized that technic begins where facility leaves off. With our ever increasing musical understanding, and with the things that the pianolas have shown us, we are losing our admiration for mere mechanical facility, speed, force, virtuosity, and are beginning to realize that these are fundamentals which every player must possess, and that real greatness transcends all such limits.

Possibly a consideration of the mechanical possibilities of tone production as herein set forth may prove useful to a few who are striving to attain these heights of genuine mastery.

Tone Color in the Player

When Mr. Stoddard was delving into the mysteries of tone color, he made it a special study, and the many different answers that he received as regards the why and the wherefore of differences of tone production on the piano were startling in the extreme. It must be remembered that when Mr. Stoddard was making these investigations, the player piano had not advanced beyond the mere mechanical cutting of the compositions into music, without any regard to tempo or pedal effects. One must bear in mind the difference between the pedals of the player and the straight piano.

There had been some advancement made as regards the cutting of tempo into the music rolls, but Mr. Stoddard desired to go further than this—he wanted not only the tempo, but he wanted the tone color cut into the rolls. Naturally, this brought about the long perforation which held the damper from the string and enabled an improvement of tonal production in the piano. What was absolutely impossible through the use of ten fingers or the uses of the piano pedal which threw all of the dampers off of the strings was made possible. Mr. Stoddard brought about an effect which permitted the holding of notes indefinitely, or as long as the strings would vibrate, and that while other notes were being struck, an effect employed in a limited way by the sostenuto pedal.

Various and sundry were the changes and efforts made in this direction by Mr. Stoddard. We have what we term the record rolls of today, or reproductions of the actual playing of the great pianists cut into the rolls. We have the singing effects through the long perforations, and we also have a standard tracker bar, which enables the use of the loud pedal of the piano in identically the same fashion as the pianist would use it.

There are some, however, who prefer not to use the side perforations which throw the dampers off of the entire scale, but prefer to give the pure tone quality that the long perforations give without the use of the loud pedal. The soft pedal is used by an attachment, but many prefer to obtain the pianissimo effects through the hammer-blow instead of using the hammer rail through the soft pedal.

Then was presented the question of control of the hammer blow to which Mr. Patterson refers. It can all be summed up in the one proposition that Mr. Patterson presents, that it is the control of the hammer blow, that is, the hammer can be made to strike loud or soft, or through the control of a sensitive pedal stroke in the player, the hammer can be made to strike the string with indefinite gradations between the extremes, the same as the fingers strike the keyboard of the piano.

Tone Quality Inexplicable

To attempt to explain the differences of tone quality as produced by different pianists, is as difficult a task as it is to explain why one personality will gain the favor of an audience, while another will repel it. We all recognize the fact that before Paderewski takes his seat at the piano, when he appears upon the stage, his audience is with him. We also know that there are other pianists who have to win the favor of the audience by the playing of the instrument, and win that audience through the tone quality produced from the piano. We recognize the fact that the pianists of today have arrived at a point where they deem it necessary to overplay, or force the piano, in order to attract attention of an audience, or to get that applause which is so necessary to the life of any one appearing in public.

The question of beautiful piano tone, it may be said, rests in the performer. We old piano men know that there are people who can sit down at a piano without any technical knowledge whatever—they play, to use a common phrase, "by ear"—and will produce the most wonderful tone colors that can be imagined. Will S. Hayes, the famous song writer, did not know a note of music. He could not even read the proof of one of his own compositions.

He would work out the composition upon the piano, and a notation of that playing would be made by a musician; then that music would have to be played from the proofs to Mr. Hayes, so that he could tell whether it was a correct notation of his own composition.

Yet Will S. Hayes, with the fourth finger of his left hand gone, could do the most wonderful things upon the keyboard of a piano that the writer has ever heard in all the years that he has given attention to piano playing. It mattered not what kind of piano Mr. Hayes sat down to, if it were only in tune, he would bring forth from that instrument the most beautiful tone quality and tone colors.

On the other hand, in this same town of Louisville, at the time that Will S. Hayes was alive and the writer was selling pianos in that section, there was another pianist whose compositions were accepted, who technically was well equipped, who worked night and day in practice, yet whose tones were as hard and cold and steel-like as could possibly be brought forth from a piano under the manipulation of the most careless demonstrator that could possibly be placed before it.

Mr. Patterson in his remarks refers to the fad of some pianists of holding the note down and wiggling the fingers. If Mr. Patterson will but observe many of the remonstrators at a player piano, he will find this same idiosyncrasy presenting itself in the manipulation of the attachments of the player piano. There is this wiggling of the hands—this apparent effort to convey the impression that this wiggling of the hands has something to do with the tone being produced.

Hammer Blow the Foundation

So we now come to another phase of this question of tone quality, the bringing about an understanding that the hammer blow is the necessary foundation of tone, as far as the piano is concerned, which Stoddard has done so much to make possible through his inventions. We herewith reproduce an article written by J. Landseer Mackenzie, who has given some attention to the player piano, but refers to it as the "mechanical piano," and seemingly is discussing the player piano of ten years ago.

Mackenzie does not approve of the modern record music, and maintains that one should know enough about music to be able to interpret a composition, and should utilize the mechanical attachments that are now, to use a slang phrase, in the discard, and which only prove a detriment to the one who is musically deficient technically. Mackenzie says:

THE MECHANICAL PIANO AS AN EDUCATIONAL FACTOR.

The mechanical piano has come to stay, and therefore must be recognized as a legitimate means of musical expression. The mechanical piano should not be regarded as an end in itself, but as a means to an end. There are many who look upon a mechanical piano as an end to all music, and this attitude is perfectly justified by what is usually heard in mechanical piano performances. But this should not, and need not be, if the mechanical piano held its rightful place as a ready means of expression for the musically artistic soul.

Many lives would take on quite a different complexion if latent artistic feeling could find outlet for expression. No artist can give free rein to expression until the technic of his art is so mechanically perfect that it gives him no active thought in performance.

The mechanical piano provides a perfect mechanical technic in itself, and it only remains for the performer to learn to control this technic to put him in the position of a master pianist. But this is just the point where the majority of mechanical piano performers fail. They do not take the trouble to master the technic of the instrument before considering themselves adequate performers. They expect a mechanical piano to do all the work, with the result that the effect is mechanical and unmusical. The average performer on the mechanical piano lacks appreciation of the use and purpose of perfect technic, and so misses all the wonders of expression of which it is capable.

THE PERFORMER AT FAULT.

The neglect of the majority of mechanical piano performers to master the technic of the instrument has brought the mechanical piano playing into disrepute among sensitive musical people, in addition to the unfortunate circumstance that these instruments are too often to be found in the possession of those who would be musical "hooligans," whatever their means of expression. But the blame for the musical outrages committed by means of mechanical pianos should not be laid upon the instrument, but upon the performer. There is as much possibility among mechanical piano performers as there is in pianists. That there are few who demonstrate this, is due to the fact, that the mechanical piano has not been taken seriously by musicians, and its finer possibilities are scarcely known.

The blame for the deplorable state of mechanical piano performance is largely due to the vendors of these instruments who mislead the public into thinking that a mechanical piano can be played by all and sundry, irrespective of musical taste and training. It is not enough to know the mere purpose of the levers and stops by which effects are produced. The use of them must be perfectly automatic, and the effects produced must be in accord with artistic musical feeling. Every means for expression must respond spontaneously to the will of the performer. Not until every gradation of expression is free from conscious volition on the part of the performer is he master of the technic of his instrument.

MUSICAL TRAINING NECESSARY.

There is a certain course of study which should be recognized as necessary to every mechanical piano performer. The musical aspect of the performance should be given as much thought and study as though the means of expression were not mechanical. And then, there is the thorough mastery of the technic of the instrument to be acquired, by which the performance may carry out the interpretation desired. It may come as a surprise to many that the performer has any technic to acquire in connection with a mechanical piano, but there is a very definite technic necessary in order that performance may be satisfactory. There are laws and principles which apply in every form of musical expression, and these apply equally to mechanical piano playing.

The prejudice existing against the consideration of mechanical piano playing as a legitimate form of musical expression, or art, is mostly to be found among those who consider themselves musical. This prejudice is due solely to lack of understanding of the artistic possibilities of these instruments, because serious musicians have not given time and thought to their development. The exact reproducing of the playing of well known pianists is sufficient proof that the mechanism of mechanical pianos is capable of the finest degrees of musical expression, all that remains is, that the performers on mechanical pianos should be sufficiently artistic to produce like results from their own playing.

AN ADJUNCT TO PIANO STUDY.

As an adjunct to piano study the mechanical piano is invaluable, in fact, any performer who makes a study of mechanical piano playing will see the working of many principles which find application in all branches of music. The use of the mechanical piano in music study is of the greatest advantage in developing a fine appreciation of phrasing. The subtleties of phrasing possible in mechanical piano playing are infinite in their variety. Every artist would benefit his own particular branch of performance by a thorough knowledge and understanding of the principles underlying the art of mechanical piano playing. It is only by the application of the fundamental principles of music that mechanical piano playing can be artistic, and the practice of these in any form is bound to benefit the musical ability of any musician.

To teach the young to play the mechanical piano as a preliminary musical training would be a quick and sure way to discover and cultivate true musical taste and feeling. It would also prove its value in weeding out those on whom a musical training would be wasted. That there is some fault with the present system of general musical training, is proved by the numbers who are taught the piano as a

matter of course, and the few who can put their training to any practical use. By teaching the young to play the mechanical piano before learning any other instrument, much time could be saved in familiarizing the student with the performance of good music.

RECOGNITION AS AN EDUCATIONAL FACTOR.

It is high time that the mechanical piano should come into recognition as an educational factor, and also as a means for giving very real pleasure to both listener and performer. Mechanical piano playing should be redeemed from the stigma of being regarded as a pastime for the unmusical to inflict torture upon the musical. Mechanical piano playing should be approached in a spirit of musical reverence, with time, practice, and study devoted to its mastery. In the hands of an artist who has mastered its technic, it is capable of an infinite variety of musical expression, and by its means many artists might be discovered who are otherwise denied facilities for performance. The requisite coordination of nerve and muscle, and the musical technic necessary to the mechanical piano performer may be acquired in six months or less, as compared with the six years or more necessary to the poorest pianist. Careful study and practice should be given to mechanical piano playing, and if possible should be undertaken under the supervision of a sound musician. It is not enough to be an expert player of the mechanical piano, performers should also be expert musicians before mechanical piano playing can be estimated at its true value.

Study the Hammer Blow

The work of Stoddard in the reproducing piano was brought about through the control of the hammer blow, or the reproducing exactly of the blow of the artist when the record is made. Stoddard in his lectures has made plain how this control of the hammer blow is obtained. Mackenzie throws aside this question of controlling the hammer blow through the pedals, or we might say (and again refer to Mr. Lucas' illustration), feet. The feet can be utilized with as much sensitiveness and with as much freedom in action as Lucas demands, through practice and the providing of the player built to give response to the slightest impulse of the foot upon the pedal.

Everything can be accomplished through the pedal that is accomplished by the hand upon the keyboard through the modern record music and the sensitive pedal. In the reproducing piano, there is an absolute control of the hammer blow, but this will differ as much as the playing by hand. In the first efforts it was believed by some, and by Stoddard also, that a certain number of intensities would enable the reproduction of any tone produced through the stroke of a hammer, but subsequently inventions brought about what we may term the flowing intensity, which did not limit the hammer blow to any set number of intensities, but would enable the reproduction of a tone through the hammer blow that would be produced by the performer upon the piano through the fingers.

A Demonstration

In the demonstration made by Volavy at the Music Show in Chicago with the Ampico reproducing piano, the first movement of the Grieg concerto, with Miss Volavy at one piano, and the Ampico playing the second piano, it was impossible to tell, if the eyes were closed, which piano was being played manually by Volavy. It must be remembered that Volavy made the record for the second piano. Here was an absolute demonstration of the fact that tone could be reproduced exactly through the Stoddard inventions. Wherein now comes this question of the impossibility to reproduce mechanically, to use Miss Mackenzie's expression?

Yet the human element had to enter into this reproduction, in the fact that Miss Volavy's touch provided the incentive, or the foundation, for this tone production of the instrument that was playing with her, and which showed no difference as to tone colors.

Probably no clearer illustration could be given of what is meant by the hammer blow producing the tone color so requisite in piano playing, than the following explanation made by Mr. Stoddard himself:

MR. STODDARD'S DEFINITIONS.

There are two features in every artist's playing which reflect his personality. One is his interpretation of the piece; the other the tonal effects, he produces.

His interpretation depends mostly upon tempo effects, secondarily upon dynamic effects (that is, the force with which he strikes the various notes), and thirdly, upon his touch (that is, whether he is playing staccato, legato, or any one of the several varieties of touch he may employ).

His "tone-coloring" is dependent somewhat upon touch and dynamic; but more largely upon the use of the sostenuto and loud pedals. Different artists have various methods of producing tonal effects.

The "singing tone," as it is popularly termed, is a beautiful bell like quality of tone which seems to sing on from harmony to harmony, and does not lose its continuity except at phrasing points. It is probably the most difficult tone the artist has to produce, and only a few of the greatest pianists seem to have mastered it completely.

Now the public thinks a great deal more of the tone quality an artist produces, than it does of his interpretation. The Ampico reproduces the rich, pure tone quality which the artist puts into his performance, and the effect can be fully appreciated by the listener—particularly by the music lover whose ear is attuned to beauty of tone. No other reproducing piano gives the quality of "singing tone" heard in the Ampico, and in this lies one great reason for the remark so often heard: "How warm and lifelike the reproductions are!"—in other words, how full of that very human quality, tone color.

When a pianist plays for the Ampico in our laboratories, a record is taken from the strings of the piano itself. From this the master roll is made, in which the tone coloring is registered, and the reproduction is therefore animated and glowing with musical feeling.

We can enter into lengthy dissertations regarding the mechanism of the piano, the player piano, etc., but we must finally come to that one question of the stroke of the hammer upon the wires to produce the vibrations that give forth piano tone. The piano itself is just as much a mechanical instrument as is the player piano. In fact, there are combined into the one instrument, when the player piano is installed, two mechanisms. It is unjust to use the word mechanical when we come to a discussion of tone production, for we must get back to the human equation, whether that comes through the feet, through the fingers, or through the records made by the pianist, and then this same touch brought into play through the mechanism of the player and to the piano itself in the striking of the hammer.

Such Discussion Beneficial

The musicians have not recognized these important deductions as regards the player. It is good to know that writers of the ability of Lucas, Patterson and Mackenzie are discussing this. No matter from what viewpoint they discuss the player piano, whether it is a discussion of tone production of the piano itself, as do Lucas and Patterson, or a discussion of the so-called "mechanical piano" as does Mackenzie, it indicates an interest that is bound to assist in the development of the player as an artistic instrument.

Mackenzie refers feelingly to the "hooligans" of the player piano. Certain it is that no one ever sat down before a player piano and produced any more excruciating noise than does the average person who sits before a piano and plays it manually. We are too prone to criticize the player piano from the standard of the playing of our great pianists. In truth, we should criticize the player piano from the viewpoint of the ordinary player. When we compare the playing of the great artists with playing of one who manipulates the ordinary player piano, we should come to the highest attainment as regards the player piano, and take, for instance, the reproducing pianos of the day, where we can give an exact reproduction of the touch of the artist.

The sensitiveness of the piano action through which the hammer blow, or hammer contact, as some please to term it, is one of paramount importance. The piano action used in the upright piano is entirely different from that used in the grand piano. It is claimed that the rebound of the hammer from contact with the string, which is true, is of great importance. In the upright action, the rebound is not a gravity recession from the string, but the hammer is, to use a crude expression, bounced from the string. In the grand piano, the hammer strikes the string from the bottom, and gravity pulls it away in connection with the rebound.

The Mehlin Inverted Grand

Paul G. Mehlin, who has done so much in developing the artistic side of the piano, constructed an upright which is called the Mehlin inverted upright grand, and the claim for the name rests on the fact that the piano is so constructed that the piano action inclines from the scale in such a manner, that the gravity presented in the hammer of the grand action is practically reproduced. It is possible upon these Mehlin inverted upright grands to obtain tonal results that many musicians claim are of unusual advantage where the upright piano is usual.

One would hardly think that this question of the weight of the piano hammer would play such an important part in the question of tonal production in the piano, and that the gravity of the hammer itself would give the grand piano an advantage over that of the upright. Those interested in the question of the hammer blow will find it of unusual interest to study this remarkable invention of this oldtime piano man whose work will live long after he has departed from this life. It is fortunate, however, that the Mehlin family will be able to continue the work of this man, who has done so much for the artistic piano.*

The Purpose of the Player

It must always be remembered that the player piano is produced for the uses of one who knows nothing about music technically. The ordinary person who may love music and who may know music, but who can not read music, has no use for a sheet of music before him upon the player piano. What the one who knows nothing technically about music and has no piano technic, desires, is to have the technical knowledge cut into the music roll, and then comes the assertion of musical taste in the manner in which the hammer blow is controlled.

It is the belief of the writer that one can know absolutely nothing about music technically, and yet be a good musician. If this be not true, then how can music be appreciated by one who knows nothing about it technically? Nine-tenths of the people who attend a piano recital know nothing about music technically, and it may be said a majority of those who attend a piano recital who know music technically can not tell the name of the composition which is being played without the use of a program.

The player piano did not become a factor in the musical world, from an artistic point of view, until the record rolls were produced by Stoddard. The "hooligans" that Mackenzie referred to are those who take the old style music roll, juggle the attachments, especially the tempo lever for accents, and thus ruin the tempo and produce noises that have no relation whatever to the composition, and this through their lack of knowledge of the composition from a technical point of view. The record rolls provide this knowledge.

One must know music to read it from the printed sheet music. The same applies to the old-fashioned music roll. No matter the marks that were utilized upon those old-fashioned music rolls, where one had to depend upon the markings to give an interpretation, whether to run the music roll slow or fast, or play it forte or pianissimo, one could not get those results that are obtained today through the record rolls wherein the tempo and the pedal effects are cut, and the expression explained in the dotted line which marks the manner in which the hammer blow should be controlled.

The Player an Artistic Instrument

The player piano is today just as much an artistic instrument as is any other musical instrument produced. The music rolls have solved the problem. It remained for that great event to pass into the player piano, before it was possible for any one to bring about those results as to tone quality which are now made possible in the player pianos operated through the pedals, or the reproducing pianos which give an exact reproduction of the hammer blow of the artist who made the record.

The one thing that is absolutely necessary to bring the piano back to its original musical standing is to obviate the overplaying of the instrument. Starting in with our greatest artists, the piano is pounded to the limits of endurance. There is a danger line as between music and noise, represented in the forcing of the piano to its utmost tonal production, and then overstepping that line, and through overplaying, giving to the ear anything but tones that are musical.

The same thing applies to the player piano. It is the effort seemingly of all who operate the player piano to overstep the danger line and pound the life out of the piano, and through these destructive methods, destroy all the music that the piano is possible of producing. It is a great danger, this overplaying of the piano. It seemingly is necessary, however, to attract the applause of an audience, and this leads the pianist on to that point where the tones produced from the instrument are a clanging clash of noises that mean nothing, and this applies to the player piano as well.

*The day after this was written Paul G. Mehlin passed beyond.

BREATHING AND SINGING FOR HEALTH

By UMBERTO SORRENTINO

If civilized human beings knew how to breathe correctly, and if they put this knowledge into practice, many thousands of doctors would have to become farmers or fishermen. For our state of health depends very largely upon how we aerate the blood, and this in turn determines the amount of blood and the number of red blood cells we have to aerate.

Upon the quantity and quality of these red cells depends also the general state of the health; for a well nourished, red-blooded individual is usually immune to any of the common disorders of life that keep thousands of the rest of us inefficient and under par most of our time.

This explains why professional singers, who use their lungs freely and properly, are robust, vigorous and healthy, while men and women who breathe ad libitum—or "any old way"—are a perennial source of income to the doctors.

Thousands of shallow, narrow chested, anemic girls and young men, with all kinds of digestive and functional disturbances—many, indeed, threatened with tuberculosis—have, after a course of correct breathing exercises, been metamorphosed into red cheeked, full chested, efficient individuals, totally unconscious of the fact that they have a digestive apparatus, excepting around meal time, and then only until they have adequately satisfied its wants.

Advocates Breathing Institution

Therefore, for the actual good it might do humanity, I do not believe that Mr. Rockefeller or Mr. Carnegie could possibly spend money to better advantage than in endowing a "Breathing Institution," in which people would be taught to breathe physiologically. And for teachers, these gentlemen could not do better than to employ babies. Merely to

letes, and by others, as a routine lung and diaphragm exercise.

Standing by an open window, place the palms of the hands together behind the back. Then, drawing a long breath, slowly separate the palms, raise the arms, always forcing them back as far as possible, until the backs of the hands touch above the head. Then, holding this position, let the breath out, take in a fresh deep breath, and slowly lower the arms until the palms again touch behind the back. Do this four or five times a day, gradually increasing, until you can repeat the exercise twenty-five or thirty times without being conscious of fatigue.

This is one of the best of all exercises for "putting punch" into the diaphragm and into the broad muscles that lace the chest and belt, as well as for increasing the capacity of the lungs.

For all those, whether singers or not, who are troubled with "lack of tone" in the stomach or bowels, or with a relaxed condition of the abdominal muscles that favors prolapsus of the abdomen—that sagging, so common among the middle-aged and among those of sedentary habits—there is no better exercise.

The lungs, being thoroughly cleansed of all the stale poisonous air and gases that gather in the "only occasionally" used cells, are scoured clean, and this in turn reacts upon the blood and upon the entire system with a tonic effect that is immediate and markedly noticeable.

"Chest-Raising"

Next, make a routine practice of "chest-raising." Many of our most competent vocal teachers totally ignore the importance of a raised and inflated chest. It requires considerable practice and some employment of the will, but the deep breathing exercise tends to raise the chest and to strengthen the muscles of the chest walls. And so one exercise helps materially to make the other easier.

Singers especially should practice "chest-raising," for the physical effects of the exercise result in "tensing" the vocal cords. This saves the cords from the excessive amount of vibration to which ordinarily they might be subjected.

Forced Deep Breathing

Forced deep breathing, inhaling and exhaling to the full capacity of the lungs as fast as the breath can be taken and expelled again, is a splendid exercise for those with good hearts and sound circulatory systems. It should not be indulged in by those with weak hearts or in whom there is a tendency toward hardening of the arteries.

This forced rapid breathing should be persisted in until a slight feeling of dizziness is apparent, or until well defined evidences of oxygen stimulation are noted. These consist in a rapid heart action, and in a flushing of the capillaries of the face and neck.

It is really surprising what a "kick" there is in this stimulation by oxygen. And the best part of it is that no reaction follows this "kick," as follows some other familiar varieties of stimulation. Try it for overcoming nervousness or fatigue, or when feeling "loggy" and heavy. The result will prove a pleasant surprise, as I know from experience.

Forcing the Voice Responsible for Physical Discomfort

"Forcing the voice," and using up more physical and nervous energy than circumstances warrant, are responsible for a great deal of physical discomfort, and if persisted in may have very serious or even permanent results. This tendency to "force" the tone is common not only among concert and opera singers, but among orators, clergymen, and all who use their voices for singing or speaking purposes. It is due almost invariably to a species of excitement or self-suggestion. For unconsciously we try to imitate some peculiarly robust voice, the timbre and character of which we have in our mental ear. We fail to recognize that Caruso or Titta Ruffo, for example, have a quality and a quantity of voice which are absolutely unique. The same is true of effects which Pareto, Tetrizzini or Galli-Curci produce with seeming ease. It is not given to every soprano—I will go farther and say it is not even possible for most sopranos—to accomplish vocally what these artists accomplish, any more than it is given to any living violinist to equal the Master Ysaye in tone and technic.

This is not in itself a discouragement. Some one or some few masters must, through unique gifts of genius, or through some peculiar physical qualification or endowment, excel all others in their particular sphere. And the sooner we recognize this fact and desist from attempting to duplicate their efforts, the better for us, for the voices we will inevitably overstrain and for the suffering ears of our auditors. Cultivate your own voice to the limits of its capabilities.

This does not mean we should refrain from imitating the masters of the vocal art. By all means study Caruso's roundness of tone, his marvelous placing of the voice, and his method of breathing. But do not, if you are a tenor, try to force your voice to duplicate the auditory image implanted in your mind respecting the volume and the "squillo" of Caruso. For it can only result in disappointment and possibly in serious vocal strain if you do.

Be Sane

Be sane. Keep both feet firmly on the ground, no matter how far your head or your ideas may protrude above the stars. Live naturally and healthfully. Breathe deeply and properly—and cultivate this habit until it becomes automatic. For this way lies success, physical fitness and 100 per cent efficiency.



UMBERTO SORRENTINO.

observe carefully how babies breathe, and then to imitate them, would be about all the instruction necessary in such an institution, for babies breathe naturally and correctly. In fact, if we would only continue our "baby breathing" all through life, the human race would be infinitely better off in point of health, strength and vigor. But we get to be too busy, too hurried, or too careless to breathe. I remember a number of people who came to me at the conclusion of a concert at which I sang recently in Passaic, N. J. These people were especially interested in breath control, and they expressed the desire to study with me for this reason. I told them that I had no time to give to instruction, but that I would be glad to give them the address of someone from whom I had learned much.

Then I told them to observe carefully, the next time they had a chance, the bared breast and abdomen of a little baby, to notice the way he made use of his diaphragm in breathing, and then to imitate the baby. They would thus learn as much as the greatest living teacher could tell them how to inspire and how to exhale the breath. I insisted, however, that once having mastered this apparently difficult yet surprisingly simple feat, they should never again breathe any other way; they should never again allow themselves to develop careless or slovenly habits in breathing.

The rest is merely a matter of accelerating the intake of the breath, adequately controlling its outward flow, and properly placing the tone.

There are, however, in addition to the practice of proper breathing, a number of exercises I would recommend that tend greatly to increase the lung capacity and the robust health so necessary to success as a singer or speaker. First, I would say that, so far as possible, the breath should always be taken through the nostrils, so that the air inspired is properly filtered of dust and impurities and warmed by the mucous membrane of the nostrils before being taken into the lungs. Therefore, make certain that there are no adenoids, no enlarged turbinated bones, or no thickened mucous membrane in the nasal passages. If these are found, have them removed by a competent nose and throat surgeon.

"Diaphragm Massage"

Then practice "diaphragm massage." This is an exercise used by many of the marvelously developed Italian ath-



WHEN ANGELO WAS QUARANTINED

By E. L. VANSANT

If you had planned to give a pupils' recital at Witherspoon Hall, and at the last moment your star pupil telephoned that he was quarantined in his home, what would you do?

That was the predicament in which I found myself one morning not so very many years ago, and I tell you frankly I didn't know what to do.

Angelo, the quarantined boy, was the only really talented pupil that I had. He was a gem—a diamond in the rough—and I had been polishing him assiduously for the past two years. My other pupils were just mediocre—just the average material that the average teacher has to put up with. By unremitting labor, however, I had brought some of them to a degree of proficiency which promised, at least, a suitable setting and background for Angelo, the gem. So I had planned the recital at Witherspoon Hall.

Now a pupils' recital at Witherspoon Hall, as you all know, is rather an ambitious undertaking for a young teacher of two years' standing, but—well, youth is adventurous. I had the money to cover the expenditure, and I figured that, in the long run, the public exploiting of Angelo would be a paying proposition. Of course, without Angelo I never should have dreamed of such a thing. A series of studio recitals would have been my limit.

You can imagine my sensations, then, when I went to the telephone that morning and listened to the mournful voice of Angelo as he told me of the quarantine. I called the health authorities, explained the circumstances, and pleaded for the boy's release. They were politely sorry, but very firm in their refusal. There was still, of course, the chance that Angelo might elude the officers and escape. He loved the limelight, did Angelo, and I knew that if there should be even a knothole unguarded he would wriggle through it so that he might appear in the stellar role at the recital. A ray of hope sprang into being as this thought suggested itself to me.

I realized, however, that the chance of Angelo's escape was much too slight to be depended upon. It behooved me to arrange for a successful recital without my star pupil. But how? That was a question my brain refused to answer. In despair I finally went to consult Mr. Blank, the kind hearted director of the conservatory from which I had been graduated. I knew he would spare me a few minutes if I got there before his teaching began, and I felt that a personal interview would perhaps be more productive of results than speaking over the telephone.

"Tough luck," he commented, when I had explained the circumstances. "I think your best plan would be to get a professional singer or violinist to stop the gap."

"But I don't wish to do that," I told him. "This is a recital of my pupils, and I don't want assistance from professionals. It would look as if I hadn't enough advanced pupils to fill my program."

"Without Angelo you haven't," he reminded me bluntly. "I know," I admitted. "But I won't have professional assistance at my pupils' recital. I've always said I wouldn't and I won't."

Mr. Blank shrugged his shoulders. He knows me well enough to be aware of the streak of stubbornness that's in me.

"Why not play two or three numbers yourself, then?" he suggested patiently. I shook my head.

"That's another thing I have vowed to avoid. It looks so conceited," I objected. "And, in the last analysis, it is not how well a teacher plays that counts. It is how well she can make her pupils play."

"Just so," commented Mr. Blank non-committally. "But theories more or less extended won't stop that gap in your program. What are you going to do about it?"

Suddenly I arrived at a decision. "I am going to explain Angelo's absence and give that program just as it is," I declared firmly.

"But, my dear girl," he protested, "that program without Angelo will be like the play of 'Hamlet' with Hamlet left out."

"I know it," I replied grimly. "But my pupils have got to stand upon their own feet. I positively will not have recourse to professional assistance."

Mr. Blank permitted himself a slight smile, then spread out his hands in a gesture of helplessness. Obviously, he

had nothing more to suggest. As I turned to leave the studio tears of vexation welled up in my eyes and threatened to overflow.

In the corridor I met a man, but as I hastily turned my face away to hide the tears, I caught only the slightest glimpse of him. I gave the incident no thought whatever. I had enough to worry me, dear knows, without bothering about the fact that a strange man had seen me with tears in my eyes. Yet that little occurrence, unimportant as I deemed it, was to have a decided effect on my recital that evening.

Shortly after I returned to my studio I heard from Angelo again. He had attempted to escape and been caught. He was now under special guard, but in response to his entreaties the officer had permitted him to call me on the telephone. Poor Angelo! He was heartbroken. But, for that matter, so was I. Until that moment I had retained only a slight hope of his escape.

I could explain Angelo's absence, to be sure, but naturally the audience would assume that the absent pupil's attainments were about equal to those of the pupils who were present. How could I make it clear that Angelo's brilliancy was to that of the others as the effulgence of the sun to the glimmering of the distant stars? That was a thing which could not be explained. It had to be demonstrated. And Angelo, alas! would not be there to demonstrate it.

I was so glum that I could scarcely force myself to be civil to a new pupil who called me just then to make arrangements for lessons. From the occasional squeak in his voice, I judged him to be a boy in his teens. He said he wished to begin at once. Could I give him a lesson today? I said I could not, and I said it pretty firmly. Still he persisted. Wasn't there somewhere I could squeeze him in? He could come at any hour set, and he was particularly anxious to begin today.

"I have a half hour right now, before my teaching begins," I said finally, with some acerbity. "If you can get here in five minutes I will give you a lesson."

He said he could make it, and hung up instantly.

As a matter of fact, it was just four minutes later that he appeared at my studio door. In appearance he was just about what his voice had led me to expect—an overgrown lad of fifteen or thereabouts. His manner was a mixture of bashfulness and budding conceit. His movements were awkward. Apparently, he experienced some difficulty in



"You can imagine my sensations, then, when I went to the telephone that morning and listened to the mournful voice of Angelo as he told me of the quarantine."

the proper disposal of his ample hands and feet. I like boys of that age. They are hard to handle, but they interest me. As I motioned him to a seat beside my desk, I felt rather glad after all that I had let him come. It would divert my mind, for a little while at least, from my troubles.

Having no secretary, I proceeded to take the boy's name and address myself. His name, he said, was James Gordon, and after giving his address he began to dive into his pockets, one after the other, his embarrassment rising higher and higher as the search proved fruitless. Finally he unearthed an envelope and handed it to me.

"Here's the m-money," he said with boyish awkwardness. At the time this little incident seemed just mildly amusing. Later I laughed about it until the tears came. You will see why presently.

The envelope contained thirty dollars, my fee for a term of ten weeks. I gave James a receipt, then took him to the piano.

"Play me a scale," I said.

The instant the boy put his hands on the keyboard I scented technic. The earmarks were there. Imagine my disappointment, then, when he began to play the scale, at a fairly good speed to be sure, but with that tortuous twist of the wrist at the crossings which was considered proper in our great-grandmother's time.

"Wait a minute," I said, stopping him. "Who taught you to make crossings that way?"

"I studied in St. Louis," he replied. "Professor Jones was my teacher. He was pretty old. I'm afraid he wasn't up to date."

"I'm afraid he wasn't," I agreed gravely.

Inwardly I groaned. I don't relish curing pupils of habits that have been painstakingly ingrained by venerable back numbers. However, it had to be done, so I went at it valiantly. Half-hearted measures are of no avail in eradicating a bad habit.

We spent the entire half hour on crossings, and a strenuous half hour it was. James was good natured and polite, but inclined to be headstrong. He wanted to play at top speed instead of going slowly until the principle of correct crossings was mastered. I was pretty sharp with him. I had to be. With a pupil of that disposition you have to assert your authority in the beginning, and assert it strongly. As I said before, we had a strenuous lesson. If I had known as much about James Gordon then as I did a few hours later, doubtless I would not have spoken quite so sharply. Still, on the whole, I don't regret it.

When the lesson was over I gave James an invitation to the recital and dismissed him from my thoughts. I had a busy and nerve racking day, and between whiles I fretted about Angelo. It was foolish to do so, of course. Usually I can accept the inevitable with passable grace. But Angelo was such a wonderful pupil, and I had worked so

hard with him. It didn't seem fair that I should be obliged to give my recital without him.

Evening found me worn to a frazzle. Work and worry and pessimism had demoralized me. I realized that I was in no condition to boost the courage of my pupils. I should have been oozing confidence at every pore. Instead, I was shivering with nervous apprehension.

As the time for opening approached, however, I made a determined effort, pulled myself together, and went into the room back of the stage where the pupils who were to play had assembled. The most conspicuous figure in the room was that of James Gordon. The others were grouped about him. He had no business to be there, of course. I went forward with the intention of sending him out into the audience, but suddenly changed my mind, for every individual in that group was convulsed with noiseless laughter. Evidently James was telling them something excruciatingly funny. At any rate, he had their undivided attention, and was diverting their minds from themselves, which, at the moment, was the best thing that could have happened to them. I let him continue the good work. It would have been foolish indeed to interfere. A few minutes later we began.

It is not necessary to describe the recital in detail. My pupils acquitted themselves well. I felt that they were doing me credit. Nevertheless, one thing was lacking, and sadly lacking, to make my concert a success—a brilliant finale. In other words, I was presenting to the audience an admirable setting for a gem, but, alas! when the time came to insert the gem, there would be none to insert. I dreaded the arrival of the moment when this would have to be explained. Almost I wished that I had taken Mr. Blank's advice and secured a professional singer or violinist to stop the gap. Almost I decided to play a few numbers myself. But as I have said before, there is a streak of stubbornness in my composition. It came to the surface.

"No," it said. "You always have said that no one who was not your pupil should play at your pupils' recitals, and you must stick to it."

I knew then that the matter was settled, but I was far from happy about it. Fate had indeed played me a scurvy trick when it deprived me of Angelo.

While the last number was being played (the last, I mean, except the three brilliant selections that were to have been rendered by Angelo) I nerved myself to go out before the audience and explain that the really worth while part of the program was to be omitted. As I paced restlessly about the room I noticed absently that James Gordon was standing by the partly open door leading to the stage, apparently watching the girl who was playing. When she finished and came back into the room, I saw James slip out. I supposed that the girl had dropped her handkerchief or something and that James had stepped out to pick it up for her. I went to the door, intending to go out as James came in and make the dreaded explanation.

Imagine my amazement when I saw James Gordon bob his head with boyish awkwardness in the direction of the audience and take his seat at the piano!

Could it be possible the boy meant to play without so much as consulting me in the matter? Horror clutched my heart. Those crossings! Those tortuous twistings of the wrist that had been out of date for a quarter of a century at least! I would be branded as a back number—I, Violet Bonner, who had flaunted the modernness of my methods in the face of all Philadelphia. It was the last straw! But for the fact that my knees threatened to give way under me, I believe I would have gone out and plucked the boy bodily from the stool.

The next moment, though, I experienced a revulsion of feeling, for (after hitching awkwardly at his trousers knees and making an ineffectual dab at the upright lock on the crown of his head) James Gordon dashed into the "Spinning Song" from "The Flying Dutchman" with a brilliancy and artistic finish that I never have heard excelled. His technic was flawless! His crossings were a dream! What could it mean?

To say that I was dazed is to put the matter mildly. I leaned weakly against the door frame, staring at that



"In the corridor I met a man, but I hastily turned my face away to hide the tears."

boyish, awkward figure at the piano, as he turned my recital into a notable success. He played straight through the three selections that Angelo was to have rendered, and he played them with a depth of understanding that no boy of fifteen could have compassed. Then, amidst a perfect storm of applause, he disappeared through the door into the corridor. I have never seen him since. About ten minutes later,

however, I received a letter that shed considerable light on the subject. This is what it said:

"MY DEAR MISS BONNER: I saw you this morning as you left Mr. Blank's studio. There were tears in your eyes. Mr. Blank told me your trouble and I decided to help you out. Why? Well, it may be that I am susceptible to tears in the eyes of a maid. Or it may be that once in so often I permit myself the luxury of a lark—something out of the beaten path. It keeps me from going stale. When Mr. Blank told me that you would allow none but pupils to play at your recital, I at once saw the necessity of becoming your pupil. I am said to have histrionic ability, and I always have thought I could impersonate a boy of fifteen. I succeeded. But if there is a boy of fifteen who can get past you with a wrong crossing, I take off my hat to him. I failed to accomplish it.

"Incidentally, I enjoyed my first lesson immensely. If, by any chance, I should not be able to report for the remaining nineteen, you might give them to the little girl with the pigtail and the impecunious pa, who played Moszkowski's 'Etincelles.' She artlessly confided to me that she would have to stop her lessons next week on account of a shortage in the paternal pay check.

"I congratulate you, my dear Miss Bonner, on the success of your recital, and hereby claim the privilege of signing myself devotedly your pupil,

I gasped as I read the signature. The man was world famous! When I recalled the way he had sat beside my desk and delved into his pockets one after the other in search of that envelope, I laughed until the tears came. And how completely he had bamboozled me with those villainous crossings! There was no denying his histrionic ability. I wish I dared to tell you his name, but when you have read the postscript appended to that remarkable letter, you will understand that I am not at liberty to do so. Here it is:

"P. S.—You may wish to tell this story, Miss Bonner. You may even feel that you ought to tell it. I have no objection to your doing so, but I ask you as a special favor not to divulge my name. As a matter of fact, I ought to have been in New York tonight. There was a banquet given in my honor. Of course, I wired the committee that I could not possibly get there, but I neglected to state why. I prefer to have it inferred that the reason was something just short of sudden death. Bagging a banquet given in one's honor is, of course, a very serious offense. So please be a good fellow, and don't peach on me."

Of course I told the story. I felt in honor bound to do so. But, though much pressure has been brought to bear upon me, I have never revealed the identity of the illustrious "pupil" who "bagged a banquet" in my behalf.



THE LAST WORD IN TEACHING

By THEODORA STURKOW-RYDER

It may be true that there is "Nothing new under the sun," but there are certainly many new ways of accomplishing things. There are new thoughts in the teaching field in every class of work, especially in music.

The tremendous strides made by the various makes of piano players and talking machines also have encouraged remarkable advancement in the discriminating powers of the average audience, and hardly anything less than perfection will now satisfy.

Let us take the career of a piano student.

There is a very apparent difference in the playing of a student who has studied only one year, and one who has studied three; the next few years after the third are just as important, but the progress made is not so noticeable to the layman. With ten years of careful and concentrated application, there is again a marked difference. But it is just here that the real trouble begins; for the next few years of polish and perfection are, perhaps, the most trying, most severe, and least understood, of all the artist-student's days. When they are at this point of promise, with a few recitals attained, or the various programs incidental to a graduation year over, what then?

Here stands the talented student; well schooled, with intellect, personality and technic well developed, and anxious to go before the public, with the feeling that the world is waiting for his message.

Alas for that feeling. The world is not waiting for anybody! The world will reluctantly stop and listen to a fairly well known artist; even to one with a world-wide rep-

MUSIC AS INFLUENCED BY THE REFORMATION

By CLEMENT ANTROBUS HARRIS

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(Continued from the June Educational Number.)

To the Reformed churches, and especially to the non-Episcopal churches, must be credited the revival of the mixed choir. So long and to such an extent had exclusively male choirs superseded mixed choirs that the fact of the latter being a revival is apt to be forgotten. Yet revival it was. The earliest Christian choirs, like the Jewish after (though not before) the Captivity, evidently included both men and women (Ezra 2:65). Eusebius, about the end of the third century, speaking of the consecration of new churches, says: "There was a place appointed for those who sang psalms, youths and virgins, old men and young." And one of the few things known about the Therapeutists, a sect of Christian ascetics prior to A. D. 300, is that they "selected from the rest two choirs, one of men and one of women, who sang alternately."

The enormous musical force it brought into activity is not the greatest advantage due to the revival of the mixed choir. There is due to it in no small measure a redemption from barbarism. As late as the eighteenth century it was customary in some Continental countries to preserve the male soprano voice by an artificial process. Musically the result was the soprano compass and quality, with the lung power and interpretative capacity of an adult. As many as 4,000 boys are said to have been subjected to this atrocity annually! Despite a Papal Bull prohibiting their employment, church choirs were responsible for a large number of such singers. In the present day mixed choirs, usually occupying a west gallery, are to be found in many Roman Catholic churches. But there appears to be no trace of them in the centuries immediately preceding the Reformation. It is therefore impossible not to regard the abandonment of the practice referred to as a reflex action of the Reformation, with its recognition of the song of Miriam as well as that of Moses.

Nor was this all; the reform movement not only thus opened the doors of the choir in many churches to women, but opened wider the doors of the organ chamber to laymen. Previous to the Reformation the organ in cathedrals had been played by one of the canons, in monasteries by one of the monks. So irregular was it thought for any but clerical fingers to touch the organ keys that a French cathedral chapter is said to have sanctioned the wearing of clerical garb by a lay organist to avoid the scandal! In Spain the old usage continues largely to this day. In England the first lay organist was for long supposed to be Doctor Tye, appointed to Ely Cathedral in 1541. But Dr. W. H. Cummings has discovered documentary proof that Tallis was organist of Waltham Abbey previous to the dissolution in 1540. If he had held the office for any considerable length of time he must have been appointed in what practically were pre-Reformation days, and contrary to custom.

Against the advantages to musical art accruing from the Reformation must be set the dissolution of the monasteries. At one time the religious houses were the art schools of the nation. Their suppression at this earlier period would have gone far to strangle civilization in its cradle. But in the mid-sixteenth century it is less easy to appraise the loss. It is to be remembered that not only music, but music even on its constructive and scholastic side, had ceased to be the monopoly of the clerical and monastic musician long before the Reformation, if, indeed, it ever truly enjoyed such monopoly. Witness Adam de la Hale and, possibly, Marchetus of Padua, in the thirteenth century and early fourteenth; John Dunstable, Okeghem, Hobbrecht, and Henry Isaac in the fifteenth and early sixteenth; also the widespread formation of bodies of Minnesingers or Troubadours, Meistersingers, and other musical guilds from the twelfth to the sixteenth centuries. All these were lay associations; many held examinations and were charged with the granting of certificates of efficiency. It is to be remembered, too, that the dissolution of the monasteries did not, in England, mean the dissolution of the cathedral choirs—a fact of paramount importance. The seventeenth century Oxford historian, Antony Wood, regards the work of Dr. Tye alone as balancing the injury music suffered by the suppression of the monasteries. Wood was an enthusiastic violinist, and better qualified to form a judgment on such matters than are most historians. His opinion, too, is confirmed by more recent writers, who regard the debt to the ecclesiastical musician as having been exaggerated. The cowed composer was, Sir Frederick Ouseley points out, hidebound by purely arbitrary rules and Greek theories he little understood. One of the most philosophical musicians of the present day, Margaret H. Glynn, "considers the established idea that modern music owes its greatest development to the artificial theories fostered by the Catholic Church as being utterly fallacious"; and that "music, like science and freedom of thought, has developed in spite of Rome's influence and not because of it."

More conclusive than the differing opinions of various writers are the facts on which they agree. Chief among

utation it is not always cordial; and it will certainly not encourage unduly an artist-pupil who hardly knows himself, especially when he knows only his own little rut, and has a general knowledge of stage presence, program making, and of the "Arts of the Artist" as vague as his opinion of astrology.

What a terrible disillusionment the first few paragraphs of the musical critics on the daily papers! What a bewildering sense of "what do they mean?" comes to him as he vainly tries to get the point of view of the men who represent the public! Many a real talent has been lost in the confused and terrifying effort of the young artist to cope with—he knows not what.

¹Doctor Tye took Holy Orders, but this was in later life.

these is the circumstance already alluded to, namely, that the most brilliant period of English music, its "Augustan Age," almost immediately followed the dissolution of the monasteries. It is difficult to reconcile this with the total overthrow of an important educational factor.

More serious to music than the dispersal of the monks was the narrow minded attitude toward the art of a large and influential section of the reformers. The extremely liberal and generous attitude toward music of Luther and his immediate co-workers was not shared by the Genevan school of ecclesiastics. Calvin and his followers banished all music from public worship except the singing of metrical psalms, and, as already pointed out, this was permitted in unison only. Geneva was the Rome of the Reformation, and ere long the crude Swiss model of service was followed by every Reformed Church except that of England. Thus in Scotland the English Book of Common Prayer, used for some time after the crisis of 1560, was gradually displaced by the Book of Geneva. The chanting of prose psalms and canticles, the Motet (prototype of the anthem), the Kyrie, Creed, Gloria, and other parts of the Communion Office, antiphons, and responses were all alike discarded. This could not mean anything short of disaster to the musical progress of the nation. The cathedral system, whatever its value religiously, means the maintaining in every diocese of a center of art life absolutely free to the poorest, where the classics of church music are sung twice daily by a professional choir whose opportunities for ensemble practice are unique. And what the cathedral is to the diocese, the parish church is to the town and village. Fourteen years after the Scottish Reformation the "Sang-scales," one of which at least—that of Aberdeen—had acquired a continental fame, had decayed to such an extent that a special statute was passed providing for education in "musick and singing, quhilk is almost decayit and sall shortly decay without tymous remeid be providit."

Such, broadly, are the facts for and against the action of the Reformed churches in their attitude toward religion's handmaid. It is, however, much easier to tabulate historical facts than to determine precisely how far present conditions are due to them.

Music, unlike free theological discussion, philosophy, and science, has never threatened the doctrinal standards of the church. Hence the pre-Reformation church never anathematized the art or interfered directly with the secular musician. And the Reformation did not emancipate music, because, considered as a whole, it was never in bonds.

Yet, though not nominally bound by them, music on its general or secular side has been indirectly influenced by ecclesiastical enactments to an extent which, if difficult to determine with any precision, cannot be disregarded. Thus the Bull of Pope John XXII, in 1322, prohibiting "Musica Ficta" (roughly, accidental sharps and flats), and "Musica Figurata" (melodic embellishments), applied to church music only. But owing to the paramount position of the clerical composer the growth of harmony would have been retarded by centuries had not the Bull been adroitly evaded and eventually rendered a dead letter.

The antipathy of the Puritans, again, to take a post-Reformation case, is said to have applied only to music as used in worship, but the result of their policy was to cause a ruinous exodus of musicians from countries under their dominion and frequently necessitate a change of profession on the part of those who remained—to produce, in short, a musical cataclysm.

Another difficulty in attributing ultimate effect to either the reformed or unreformed churches is the tendency, where their common handmaid is concerned, of ecclesiastical extremes to meet. Thus the limitation of church music to unison singing has been actually enacted only in a section of the Reformed Church, but the use of harmony escaped prohibition in the unreformed church—prohibition having been suggested by the Council of Trent—only through the impression made on Pope Pius IV and a commission of cardinals by the sublime harmonies of Palestrina.

Again, in the exclusion of the organ from divine service the "Wee Free" Presbyterians of Scotland are today acting in concert with a church only slightly less abhorrent to them than Roman Catholicism, namely, the Greek Church.

Or take musical levity in divine service, against which the Council of Trent's proposed edict just alluded to was directed, and which in Italy especially, only nine years ago, had reached such a height as to call forth a new and extremely drastic Papal enactment. In the Roman Church it has taken the form of the employment of light operatic and other secular airs in divine worship; and in the Reformed Church we find it in the namby-pamby, mawkish and sometimes even frivolous tunes chiefly associated with revival movements, and which are absolutely lacking in that dignity and seriousness of purpose which the most joyous of sacred music should never be without.

A third difficulty lies in the highly complex character (Continued on page 32.)

And here is where the special work of the concert coach comes in—that last word in teaching, which supplies, in concrete form, the criticisms of the first thirty newspaper articles, and forestalls mistakes in appearance, manner, style, program making, and the hundred other things that go to the making of a successful performer. For it is only a teacher with great constructive and discriminative ability, who can instantly see these things, and correct them, who can give to the young artist that absolute surety, poise and general concert knowledge, that is essential for a successful career.

It takes many talents to make an artist, especially one who depends on public appearances, and the most glaring fault of our young aspirants is not their lack of talent, but their very apparent unpreparedness.

Music as Influenced by the Reformation

(Continued from page 31.)

of the factors which go to make a nation musical. Deep as is the debt which music owes to the cloistered musician, especially for the invention of her written notation, and, in large measure, the evolution of harmony, the art has always had a vigorous life independent of ecclesiastics—has been the handmaid of the merry-maker as well as of the worshipper.

Hence the question of musical cause and effect can only in a limited sense, and decreasingly as the centuries advance, be referred to creeds. It is natural to attribute the long musical night from which Scotland, despite her magnificent national songs, is only now emerging, to the narrow attitude of her ecclesiastical leaders towards the art, and there is probably much truth in the charge. On the other hand, it is to be remembered that from half to two-thirds of the population of Germany has adopted the same attitude towards worship music (with the important exception among the Lutheran section of allowing sacred cantatas). And Germany today stands in the very forefront of musical nations. And if Germany proves that Puritanical types of religious service are not inimical to musical advancement, Spain proves that Roman Catholicism of the most pronounced type, and musical enlightenment,

cannot be regarded as cause and effect. For unless Don Miguel Esclava be considered an exception, Spain has produced no musician of European fame as a composer since Christofano Morales and Ludovico da Vittoria in the sixteenth century, and these learnt and mostly practised their art in Italy! Again, if, instead of nationality, personal religion be taken as a criterion of judgment, the result shows the same independence of creed. Of the six great composers three were Roman Catholics and three Protestants. Moreover, the most devotedly Lutheran of the six—John Sebastian Bach—concentrated his utmost genius on the writing of a Mass; and the one most conspicuous in his attachment to the unreformed Mother Church—Joseph Haydn—did more than any other composer to liberate music from ecclesiastical fetters!

One effect on music of that emancipation and expansion of learning of which the Reformation, while neither the beginning nor the end, was a chief factor, finds typical expression in a single circumstance. While the pre-Reformation musician took secular ditties and made Masses of them, the musician of today takes Masses and makes secular music of them—in so far, that is, as he produces them in the concert-room purely as music. Either practice is a desecration of things sacred or a hallowing of things secular according to the motive and point of view.

"YANKEE DOODLE"

Its Origin and Significance

By ALFRED E. KEETS

What gives a song immortality, the words or the air accompanying them? Or does it require both to accomplish this result? Is it the perfect synchronization of music and words that gives a song enduring popularity, or is it, after all, the occasion—such as a revolutionary war—upon which a song is first sung, that, in time, gives it the dignity of a national air?

Mendelssohn's "Songs Without Words," written apropos of no particular event, have a perpetual charm for the music lover. Their effect is, however, purely intellectual or perhaps sensuous. They do not fire the heart nor the imagination nor arouse the patriotic thrill that many other less ambitious efforts do, for example, "Marching Through Georgia" or the dirge-like, repetitive "John Brown's Body."

The Nutmeg State girlie, when asked what kind of a man she wanted to marry, replied, "A Yankee dude 'll do." But this is not how our national air, "Yankee Doodle," originated. This is one of our national songs whose origin, so far as the words go, is involved in some doubt. A careful investigation, however, brings to light many interesting facts.

It seems certain that the melody of this always rollicking yet inspiring song had a Hibernian origin and was known in Ireland, in the year 1750, as "All the Way to Galway." Mr. Matthews, of Boston, denies that the air was known under any other name prior to 1767. W. H. Grattan Flood and others, however, adduce clear proof of the identity of the air—the air only—of "Yankee Doodle" with its Irish prototype, "Kitty Fisher's Jig." (See Flood's "History of Music.") According to Dr. Flood, this jig even under under its adopted title of "Yankee Doodle," was known in 1756, possibly 1755.

There are many theories as to the American origin of the air. According to some, it was first heard in America at the Battle of Bunker Hill, where it was chanted by the American Revolutionists in defiance and derision of the Hessian troops with the British Army, the Americans learning it from the English. The tune is even supposed to have originated in the old German province of Kur-Hesse, and to have been played by the Hessian troops during our Revolution. There is certainly a similarity of form and rhythm between this Hessian country dance and our "Yankee Doodle." Another authority claims a Basque origin for the air.

The song, a long way back, had a derisive meaning. In Cromwell's time "Yankee Doodle" was an English soldiers' war song, the royalists singing it in ridicule of the Protector, who always rode horseback and wore a feather in his cap. The words then went something like this:

"Yankee Doodle went to town
In his striped trousers;
Said he couldn't see the town,
There was so many houses."

The archaic spelling and use of "was" for "were" in the last line give authenticity to this version. The most familiar English version, however, and the one popular with English children to the present day, runs:

"Yankee Doodle went to town
On a little pony;
Stuck a feather in his cap,
And called him Macaroni."

In Arnold's opera, "Two to One," first produced in London in 1784, we find the melody under the name "Yankee Doodle." The present version of the song, as

now sung in this country, did not, it seems, contain the word "macaroni" prior to 1800. It is not in D. Shackburgh's; and American versions with the word must be variations of the English quatrains.

Dr. Shackburgh, the undoubted author of the American version of "Yankee Doodle," was born in England and died in Schenectady, N. Y., in 1773. He served in the British army in America, first in the Four Independent Companies at New York, and later in the Seventeenth Regiment of Foot. His version is the present, though not very well known one, with the amusing refrain:

"Yankee Doodle went to town
Yankee Doodle dandy;
Stir the hasty pudding
And with the girls be handy."

As to the American libretto of "Yankee Doodle," O. G. Sonneck, of the Library of Congress, long ago decided upon its authorship, and advised librarians to list it under Barton. The book containing Andrew Barton's version was published in New York in 1767, and there is, by the way, a copy of it still extant, in a branch of the Philadelphia Public Library. The arguments in favor of Col. Thomas Forest's authorship are not tenable.

It was from this song that the famous American painter, A. M. Willard, who died recently at a very advanced age, perhaps got the idea for his immortal canvas "The Spirit of '76," or "Yankee Doodle," and from this picture, familiar to every American man, woman and child, doubtless the cartoonists drew their conception of "Uncle Sam"—the familiar old gentleman in striped, bell-bottomed pantaloons, white plug hat and cockade or feather. Many people know the words of the chorus to "Yankee Doodle," but few there be who are at all familiar with the song proper. The tune and air together seem to epitomize the "Spirit of '76"—the fierce, righteous resentment of a brave, spirited people against harsh autocratic treatment, tinged with derision at their tyrants. Wherever played today, "Yankee Doodle" has but one effect, to stimulate patriotism, and inspire contempt for one's country's foes. It is a taunt, a defiance, a battle cry.

If "music hath power to soothe the savage breast," how



THE SPIRIT OF 1776,
A living group after the famous picture by Willard.

much the more has it power to incite a patriotic and wronged people to fury!

It was indeed a very wise man who expressed the sentiment that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation. Surely always is the pen mightier than the sword.

LOST—A LONG HAired MUSICIAN FOUND—A BUSINESS MAN

By MARY GRAHAM BONNER

Did you ever associate the Musicians' Union with Wall Street? Perhaps in a vague way you thought that the musicians' money might reach Wall Street in a haphazard venture only to be lost, while the musician played an aria, saying to himself, "Life is very commercial and disheartening, but art is ever beautiful."

If you wish to be disillusioned of all such flights of fancy, visit the Musical Mutual Protective Union at Eighty-sixth street, east of Third avenue, New York City. There in the Yorkville Casino (which is used as a moving picture house when the musicians are not in it, for they rent it in a businesslike manner) every day from noon until about 4 p. m. the floor is covered with men—musicians. There is not a free space, the air is thick and blue with smoke, and the snatches of conversation that reach the ear are not, "Ah, did you hear the flute cadenza in last night's symphony? It was exquisite." Nor does one hear "Shall we play quartets this afternoon?" Instead, I grieve to admit it, one hears, "Have a game of pinochle?" Answer, "Sure. Where?" "Oh, across in the bowling alley. I need a little rest. Gracious, but my ears buzz with music! I'm sick to death of it. Played till 4 this morning. Those society youngsters are never tired!"

These are the rush hours of the musicians. This is their time for business, their time for paying and being paid. Men are hurrying around getting others to play special engagements. They are paying for engagements previously played. Leaders are arranging their dates. Some are engaging substitutes. It's all business, business, business. And smoke, smoke, smoke! There is not a sign, a sound, a sight of Art. But there is many a sign of a check. Many the bills that are seen passed between musicians. And they are not, in the bored Bohemian fashion some would have us believe, shoved into a ragged pocket. They are counted. Yes, my friend, counted, and then put into a wallet. Quite secure.

In 1863 the union was organized. At that time many protested, saying that to commercialize music was to commercialize art. But the men wished to earn livings—a simple enough reason, and by this union music has been raised to a higher standard than ever before. They have to pass an examination before entering. Their dues are six dollars a year, and through the board of directors, voted for by all members yearly, all matters are conducted in a manner to suit every one.

They have a discount fund which agrees to pay to any one who is owed money, upon the receipt of the signature of the musician who engaged the man, at the discount rate of 2 per cent. The rule of the union makes men pay those they engage within two weeks of the date of service, even if their check for the engagement itself has not come forth. The discount fund is to help those who may want their money immediately.

All languages are spoken in the union. There are foreigners and American born, but even the foreign musician has the same aptitude for business, for, hark ye, has he not come to America, the land which glitters with dollars and shining coin?

And the men who play so well in the symphonies are all there too—Leo Schulz, Jacob Altschuler, A. Saslavsky, George Barrere, Samuel Lifschey, Engelbert Roentgen, and William Kincaid—to mention just a few. Those who can play with such fineness of feeling, such abandon to all save art—here in the afternoon are getting more engagements, paying and being paid, looking out for the financial end of their business—something hitherto unknown in the musical field.

And the big conductors for the dances and numerous society affairs are there too, still more businesslike than the others. There are Henri Conrad, Harry Meyer, Julius Rosenberg, Nahan Franko and Michael Markels. Little could one believe—if one saw them at the union with pads and pencils writing down the names of the men they are engaging, seeing about trains for out of town engagements, ordering the kind of suit to be worn at the engagement—little do they look or act the part just then of the men who later on make one dance whether one has felt like it or not, and fill one with the spirit of zest and enjoyment and vivacity and life.

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A gong is struck constantly. It is to summon men to the many telephone booths which are around the gallery. Their names are called out through a megaphone. They rush up the steps, bang the door of the booth, and come out wildly looking for more men as still another "job" has just come over the wire.

The din of the constant hum of voices grows increasingly louder. But there are no arguments, no hair pulling, no wild and temperamental scenes. It is indeed like the Curb Market in its ceaseless striving after gain; but it is different from the Curb Market, too, for there are no risks taken—the union protects! And after all is said and done, it is better so. It has made men worthy of the price they may ask. It has undeniably raised the standard. For to earn a living never hurts any one!

In the summer and springtime the men frequently stand on the street to transact their business, and at such times the street resembles a mass meeting, while all around the block are motor cars—the cars belonging to the business-like musicians.

But when one is leaving the union and has looked with never ceasing wonder at the business life of the musicians, one is again taken aback and gasps a little by hearing:

"Meet you in half an hour for pinocle. I have some money to pay off first on some back engagements, and some more to collect."

"To collect, I bet," says the other. "Cleaning up, eh? Well, I have to hand it to you. You're there. Yes, I'll be on hand in half an hour."

No word of music, no evidence of wild behavior. No talk of symphonies and concertos and no long hair. Where is the musician of old? He is gone—gone owing to the "protection" of the Musical Mutual Protective Union. And in his place is this keen business man, but after all none the less excellent in his work. For we must admit it, our music is good, and perhaps it is because of this commercial instinct of the modern musician. For he realizes that it "pays well" to play well!

REVIEW OF NEW MUSIC

RICHARD G. BADGER, BOSTON

George Foss Schwartz

"Harmonic Analysis," a useful little book of some thirty-six pages, filled with explanations and directions of very great value to the student of harmony. If the value of a book, according to the teachings of Bacon, is in its power to suggest, then this "Harmonic Analysis" is of supreme value. It appeals to the musical thinker. Needless to say, no one can learn the theory of music without much thought and mental labor. Such being the case, this book by G. F. Schwartz has a sphere of influence that is independent of changes of fashion in music for the public.

THE BOSTON MUSIC COMPANY

A. Ponchielli

"La Gioconda," a choral fantasy selected from the popular opera, and arranged for soli and chorus of mixed voices, with orchestra or piano accompaniment, by Arthur B. Keene. This selection of six numbers has been judiciously made and it gives local choral societies the chance to study music that otherwise could be heard only at the opera house at great expense. It has a good excuse for existing, though these arrangements cannot be as satisfactory as the original when given as the composer intended. But no doubt this tuneful and vivacious music of Ponchielli will be studied with relish by many who would never have the opportunity of hearing it in the opera house.

A. Scriabin

"Six Etudes for the Piano," selected from various works by the late composer and edited by Felix Fox. These are

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more than usually interesting, partly because they have so much Chopin in them and partly because they have so much Scriabin. Pianists will find much to enjoy in these studies, which are hardly as difficult as Chopin's great studies and yet are brilliant enough to be effective in concert performance.

E. S. Barnes

Suite, No. 2, for organ, op. 25, consisting of a prelude, an andante, a scherzo, and a finale. There is not much logic nor musical good sense in the juxtaposition of the tonalities of these four movements. Surely the composer could find something better than D, D, C-G, and D for the keys of his four movements, each one of which is good music, well written, and thoroughly suitable to the nature of the organ. The old suite had every movement in the same key. The modern sonata has various keys. This suite is therefore wrong in key sequence no matter how it is judged. The music of the suite is worth the trouble of transposition. Would not the andante in B flat, and the scherzo in B flat F make the sequence of tonality much more impressive?

Bryceson Treharne

Nine songs, published in two keys each, and suitable for either high or medium voice: "A Widow Bird Sat Mourning," "The Terrible Robber Men," "The Fair Circassian," "A Lover's Prayer," "Renunciation," "A Farewell," "Invocation," "The Night," "Uphill."

These are, one and all, art songs of the recital class and call for an accomplished singer and an artist accompanist. Popular they can never be in the accepted sense of the word, but they may have a future in the concert room. Biographical details of the composer's eventful life during the past few years make interesting reading. The composer will have done well to put the emotional part of them into his nine songs. They are certainly beautifully written works, showing the modern musician and the man of taste in every measure.

MISSION MUSIC PUBLISHING COMPANY

Elsie Tade Hawson

"Dreams," a simple, graceful, and expressive song of sentiment of a conventional kind.

"White Hyacinths," a song with pathos and a moral, easy to sing and play, and quite effective.

Henry G. Millier

"Sylvia," an intermezzo for the piano, in the square cut rhythm of a gavot, though not barred like a gavot. It will serve as a teaching piece or as a theatre piece for orchestra.

"March of the Troopers," a bold and tuneful march with a right good swing. Suitable for band, orchestra, or piano—the bigger the better.

J. FISCHER & BROTHER

James P. Dunn

Album of News Songs: "The Baby," "Bedouin Song," "Come Unto Him," "A Faery Song," "Jean," "Love," "Love's Pledge," "Myosotis," "Till I Wake," "Under the Greenwood Tree." These are called new because they are recently published and not because there is anything new in style, melody, or harmony in them. But they are well written and evidently by a good musician with ideas. They are of various styles and moods, showing no marked personality, though the feeling is naturally spontaneous and the effects unsought.

Blanche Goode

Songs: "When I Am Dead, My Dearest," "Tryst," full of emotional sentiment, almost morbid at times, and free from the conventional. They are for recital singers rather than for amateurs, who usually find a difficulty with chromatic harmonies.

A. Walter Kramer

Two lyrical piano pieces: "Intermezzo," "A Fragment," both of them short and moderately simple, but long enough and strong enough to show the fine hand of a good musician and the heart of a man of sentiment. They are very modern in their harmonies.

G. P. PUTNAM & SONS, NEW YORK AND LONDON

Gustav Kobbé

"All of a Sudden Carmen." Musical novels are so rare that whenever one does appear it is worthy of the attention. A few decades ago, Charles Auchester wrote such a novel in which the hero was supposed to be the ill-fated Mendelssohn, and more recently there appeared a similar contribution in a book which dealt with certain phases of Beethoven's early life, that may or may not have been true. And now Gustav Kobbé has written a novel which deals with life behind the footlights at the opera house, an idealized life, of course, but one which makes interesting reading, by reason of its decidedly human touch. Human nature is pretty much the same whether it be the actors or the audience. "All of a Sudden Carmen" tells the romantic story of a girl, who, having been left while still an infant at the stage door of a great opera house, grows up amid the artificial life behind the proscenium arch, knowing naught of the great world beyond. How she discovers her talents as a dancer and a singer, how she is trained by the greatest Carmen of her day, and how she saves the day—or rather a performance of Bizet's work—when the star basely deserts at the last moment, is told in most interesting fashion. And lest any romantic reader be deprived of a satisfactory conclusion, she discovers that for her the hero does not necessarily sing the tenor role. "And they lived happy ever after."

MUSIC IN THIS NUMBER

The layman will readily appreciate the beauty of this little one page "Reverie" by Theodora Sturkow Ryder, and trained musicians will at once see that, short as it is, the charming number is full of evidences of fine musical taste and good workmanship and exhibits a thorough knowledge of how to attain color effects through the employment of modern and unusual harmonies.

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MORE DIAGNOSTICIANS NEEDED IN THE TEACHING PROFESSION, SAYS HERBERT DITTLER, THE NEW YORK VIOLINIST

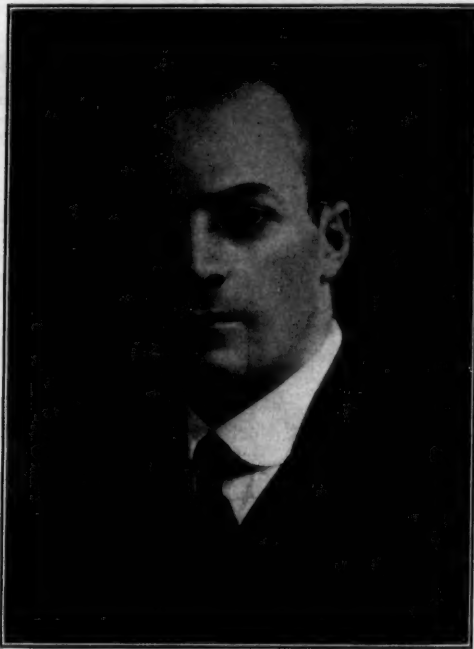
"What the music teaching profession needs today is not physicians but diagnosticians—that is to say, teachers who not only are successful in performing a 'cure,' but who are able to achieve the far more difficult task of locating the evils to be remedied.

"Given a sufficient amount of trained knowledge and a certain degree of pedagogical ability, the average teacher can 'put it over'—provided the pupil is well endowed by nature and unspoiled by previous bad teaching methods, therefore eliminating the necessity of the diagnosing process on the part of the teacher.

"But the moment it becomes necessary for the teacher to put his finger on the sore spot and say: 'Let us get at the very root of the trouble,' his own troubles begin, provided he is not equipped with the scientific knowledge required for such analysis.

"And it is a curious fact that while all intelligent pupils are keenly alive to the fact that there is something fundamentally wrong with their work, they rarely ever recognize the reasons for this until their own apprentice years are over and they themselves are the teachers, upon whom rests the responsibility of correct 'diagnosing' as well as 'curing.'

In these few sentences, Herbert Dittler, one of the most successful of the younger teachers of the violin in New



HERBERT DITTLER.

York, proves his own gifts as a diagnostician by this hitting upon one of the fundamental evils in the teaching profession.

By his own confession, Mr. Dittler knows whereof he speaks, having squandered many precious years of his study period, until Fate took his affairs into her own hands, and conducted him into the Berlin studio of Theodore Spiering, where he found a master able to help him find himself—the summum bonum of all human knowledge.

"It is safe to say," continued Mr. Dittler, "that all of us who belong to the great guild of musicians, can call upon our own experiences to prove the truth of what I have said; who of us cannot recall the agonizing hours of doubt when our confidence began to be shaken in a teacher, whom we, even in our unexperienced intuition, knew had not yet found the 'seat of our disorder,' but was persistently and it may be conscientiously, trying to 'cure' sick players of diseases he had not been able to locate."

"There are many good and worthy violin teachers who

know as little about the treatment necessary for sick pupils as I do about the manipulation of an aeroplane.

"Of course, all evolution is a matter of the personal equation; how you develop and how I develop is as different as our physical and mental growth, but there are certain fundamental principles of musical mechanics—we call it 'technic'—which must be learned according to a set of hard and fast rules, quite irrespective of our musical individuality. Up to a certain point, all students, unless it be the rare few upon whose brow is written the word 'genius,' must be willing to follow a straight and narrow path, before coming out upon the road of successful achievement; and the man who can expedite our progress along this step of our journey is deserving of our everlasting gratitude.

"This gratitude is not always a plant of sudden growth, as I well remember in my own case. I had worked faithfully with a number of teachers of good repute, until I came up against the 'stone wall' inevitably reached by all students who are working along the wrong lines. It was just at that moment that I fell into the hands of Theodore Spiering, a fortuitous circumstance which I now recognize as forming the turning point in my career. But at the time I regarded Mr. Spiering as nothing less than a merciless iconoclast, who was bent upon destroying my individuality (as I then thought) by insisting upon placing a firm foundation upon the very unstable superstructure. How often has my feeling of resentment and antagonism come back to me, when I recognize the same, unmistakable symptoms manifested by my own pupils, many of whom realize as little as did I in my student days, that nothing so retards logical progress as resistance and questioning of the teacher's efforts at reconstruction. The trouble is that all of us in our formative period have the tendency to measure ourselves up against genius, forgetting the old adage:

'For Bach is Bach, and you are you,
And what he does, you may not do.'

"For example, pupils are fond of throwing Kreisler at your head, as an unanswerable argument to certain deviations from the straight and narrow path of technical principles, without realizing that this great genius could probably draw just as good a tone, if he held his bow by the other end; but you and I are not geniuses, but merely more or less respectable talents, and nothing remains for us but to replace Kreisler's flash of genius by hard work and be thankful if, in due time, we reap our reward.

"In my own experience as a teacher I find that the theory of the survival of the fittest is in constant operation; I mean that only those pupils stick who realize, and having realized, are ready for patient effort, unflagging industry, and unqualified confidence in the teacher to whom they have committed their schooling. It took me six months to realize that in Mr. Spiering I had found a great diagnostician, who by his inspiring technical methods

helped me to find myself and laid the foundation for my own work along pedagogical lines.

"It is not possible to speak here of a thousandth part of the infinite detail that is crowded into the formative years of the violinist, each of whom has an individuality to be safeguarded while acquiring the purely mechanical mastery of his instrument. But it is a curious fact, and therefore worth emphasizing, that students in their 'salad days' rarely ever appreciate the vital importance of the right arm; left hand fluency is considered the be-all and end-all of violin playing, and it is like placing a lamp in a dark room when they apprehend for the first time that bowing is the brains of violin playing. With moderately good natural endowment and sound, careful teaching, any pupil should be able to reach an acceptable degree of left hand technical proficiency, but without a bow arm guided by intuition plus intelligence and musical taste the work may become a clever piece of juggling with the strings, but will lack the individual color and fire of a really great art."

The work done in Mr. Dittler's studio proves the efficacy of his teaching methods and his ability to "make the remedy fit the case."

In addition to his large class of private pupils in New York City and at Princeton University, he also finds time to conduct the orchestra at Columbia University as well as at Princeton University, thereby demonstrating his own theories of technical knowledge re-enforced by broad musicianship.

Mme. Schumann-Heink's "Bit"

The "bit" of Mme. Schumann-Heink is consonant with her magnanimous personality. As usual she is contributing her talents bountifully. At a recent military High Mass celebrated at the San Diego Exposition organ pavilion, she sang for 15,000 enlisted men and others in attendance. In the "Ave Maria" and "Agnus Dei" her voice sounded unusually beautiful in the open, and her many friends showered her with praise and especial homage was given her from those in uniform.

On another recent occasion, when asked if she would contribute something for the support of the work being carried on by the Associated Charities through a concert, Mme. Schumann-Heink replied:

"I will not sing for money; but I will sing, yes, for your work."

Thus the great contralto is giving of her best effort to causes which she deems worthy.

Another Singer in the Army

William J. Heacock, church and concert singer of Brooklyn, has enlisted in the Second Battalion of the Naval Militia. Mr. Heacock is a member of the choir of St. Bartholomew's Church, New York, and the quartet at St. Gregory's Roman Catholic Church of Brooklyn.



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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Fabio Casali, Fritz Kreisler, Julia Colp, Guimard Novars, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.
 During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
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AN OPTIMISTIC ART

The California School of Artistic Whistling was organized about eight years ago by Agnes Woodward. It is said to be the only institution of its kind in the country. In the face of many obstacles Miss Woodward persisted, and is now enjoying the rewards of her efforts.

As a child she was very musical and inherited from her father, the late Surgeon-General C. Meredith Woodward, the ability to "originate." After receiving some instruction in singing, she decided to devote herself entirely to the art of whistling. Shortly after her arrival in Los Angeles she began an exhaustive study of the songs of birds. She has coined appropriate names to illustrate the bird figures, a few of which may be mentioned: trills, yodels, chirps, reverses, hewies, whips, cries, quittas, whitchas, hedalts, cuddlees, etc.

Pupils from north, south, and east have been in attendance at her school, and many of them have become proficient professionals themselves and have found this branch of the musical art very lucrative. There is constant demand for whistlers as entertainers, especially those capable of doing the artistic and original whistling as taught by



Photo by Witzel, L. A.
AGNES WOODWARD,
 Director of the California School of Artistic Whistling.

Miss Woodward. In a recent interview Miss Woodward said: "Whistling has come to stay. It is an art, an enjoyable study, and a tonic for the health. Young and old become interested and are devotees of the system. Many people cannot sing, and yet are musical. Whistling furnishes a medium for the expression of music within. Enthusiasm increases as the study progresses, and life is made more joyous because of this happy, optimistic art."

Warren Proctor Constantly Winning Favor

Warren Proctor, tenor, on tour with the Minneapolis Symphony Orchestra, added these encomiums to his singing:

The emotional power of Warren Proctor, tenor, carried the audience wholly with him throughout two songs. His "Mother o' Mine," Kipling's words with their throbbing musical accompaniment, was given as an encore and was interpreted with the highest sympathy and art.—Aberdeen (S. Dak.) Daily News.

The evening performance brought the initial performance of Warren Proctor, tenor of the Chicago Grand Opera Company. Mr. Proctor sang the "Flower Song" from "Carmen," and, as an encore, "Mother o' Mine" by Tours, a very beautiful song. He was well received by the Yankton audience.—Yankton (S. Dak.) Herald.

Warren Proctor was received with enthusiastic applause. He sang the "Lohengrin Narrative" with delightful interpretation. His audience would not be satisfied with a formal acknowledgment of his gifts and he was recalled again and again. He responded to two encores. His gracious personality and unassuming manners added to his great popularity.—Cedar Falls (Ia.) Record.

Have You a Spinnet in Your Attic?

The above inquiry comes from Lucy Gates.
 "I should like to know how many spinnets there are in the United States," asks the soprano, "because I am hoping that it will be possible for me to have one on the stage in all of the many cities where I am going to sing next season. Everywhere by special request I am asked to do the little 'stunt' I did when I sang in 'The Impresario' in New York, namely, play the aria for myself. I am always glad to do this, but it isn't at all the same on the piano, even if I do try to make it sound tinkly. It lacks the tonal quality of the old instrument, to say nothing of its quaintness."

Since her first brilliant success in "The Impresario," Miss Gates has come to be more and more identified with the beautiful aria, which she has made so peculiarly her very own. But comparatively few know to what an extent her first singing of this was indeed a "stunt."

In a cast, consisting beside herself of Mabel Garrison, David Bispham and Albert Reiss, Miss Gates was to appear

in "The Impresario," a little Mozart opera never before given in this country. In the midst of the final rehearsal which preceded the opening by a few hours, Miss Gates suddenly stopped short in the middle of her aria, exclaiming:

"This doesn't sound right with the orchestra; I should sing this to that old spinnet we have here."

"But that's all nonsense," protested the stage manager, "We've no one who can play that thing, and even if we had he couldn't just trot out and play your aria and then trot back—it can't be done."

"Oh, yes it can," said the intrepid prima donna, "I'll do it myself."

And she did, just two hours later, to a crowded house which gave her an ovation even though it did not know that she had broken all previous records in learning to perform on one of those intricate archaic instruments.

Praise for Arthur Kraft

Arthur Kraft, concert tenor, of Chicago, who recently sang at Kankakee, Ill., assisting the Kankakee Choral Club in its final concert of the season, delighted his audience beyond measure, as the following comment will show:

Perhaps the leading numbers in the evening's program were the selections rendered by Arthur Kraft, whose efforts were applauded time and again. Mr. Kraft was especially good in "The Heart of Her" (Cadman). His high tones were unusually clear, as was his enunciation in all of his songs. Mr. Kraft was gracious in responding to applause and favored the audience with several encores.—Kankakee Daily Gazette.

Mr. Kraft, the tenor soloist of the evening, won the hearts of his audience. He possesses an unusually fine voice. Too much cannot be said in appreciation of Mr. Kraft's singing. His selection and interpretation were indeed pleasing. Special credit is due Mr. Kraft for the beauty of tone and unusual breath control exhibited throughout his singing and especially in the use of his soft ones of which he was complete master.—Kankakee Daily Republic.

Mr. Kraft is leaving Chicago shortly for his summer home. He will spend most of his time preparing his program for the next season, having already booked many engagements.

Jacques S. Danielson Closes
Very Successful Season

Jacques S. Danielson has closed his New York studios at Carnegie Hall, and Steinway Hall, for the summer, and will follow what has been his custom since the beginning of the war, i. e., "seeing America first." California and Alaska already having been explored by him during the past two summers, Mr. Danielson will this year make an extended tour of the Canadian Rockies and the great Northwest. He will resume teaching early in October.

Schoettle to Direct Northwestern Conservatory

Gustav Schoettle has become director of the Northwestern Conservatory, Minneapolis, Minn.

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GENEROSITY OF MUSIC ARTISTS PROVERBIAL

(By Herman Devries, in the Chicago American, June 26, 1917.)

In these days of the open purse and the open heart, with war accentuating all the man made miseries of life, it is interesting to observe how even those least blessed with material goods are dedicating themselves to charitable purposes.

Musicians as a class are not noted for the plethora of their bank savings. The very nature of the true artist is foreign to the hoarding of money and appreciates but little its value. Therefore, few musicians have been able to contribute lavishly to the many "causes" necessitated by the bitter exigencies of the war.

But like the widow and her mite, they give what they can—their best services gratuitously, whenever called upon, without prejudice. This is the great gift of the music world. Scarcely a day passes without a demand, or appeal, rather, for the cooperation of some artist in a benefit for suffering humanity, and I believe there is no record of a refusal in any case.

ALMOST ALL AID IN WAR

To list the names of those who have appeared without remuneration since the beginning of the war would almost be the forming of an alphabetical musical index.

HEART IS INTERNATIONAL

The heart of the artist is international. My own remembrance of the kindness of colleagues is a chapter in the history of sentiment. To cite just a few instances. In Paris, Medrano, surnamed Boum-Boum, one of the greatest clowns of Europe, came home very late one bitter winter's night to find awaiting him a poor man weeping and trembling with grief. "My baby of four is dying," he sobbed, "and in his delirium he cries constantly for you, 'Boum-Boum, I want to see Boum-Boum!' We can't do anything for him. Can't you come, if only for a minute?"

Fatigue was forgotten, and instead of his warm bed Medrano soon was in the wretched little room of his guide. "Here is Boum-Boum," said the father. Medrano bent over the bed. "No! No!" wept the child, "this is not Boum-Boum. Boum-Boum was dressed in white and his face was white—that is not Boum-Boum. I want Boum-Boum!" And the walls continued.

Medrano rushed back to his home, put on costume and make-up and returned to remain with the little child until death shut away the sight of his Boum-Boum forever. Medrano, departing, left a more tangible proof of his goodness in a 500 franc banknote on the mantelpiece.

GENEROSITY IS PROVERBIAL

Jean and Edouard de Reszke were always called upon by organizers of charitable events on board ship when the brothers were en route for Europe. Jean always refused to sing, pleading a legitimate fatigue after a strenuous season. "But show me the list of subscribers," was his almost invariable final word, and when he saw that some millionaire had given \$500, he would sign for \$1,000, saying, "for myself and my brother."

Caruso's generosity is proverbial. But here is a little known proof. An Italian priest, Rev. Joseph Tonnello, a friend of the great tenor, crossed the ocean twice with him, receiving at the end of one of the voyages a superb gold watch. The priest, however, needed money for the poor of his parish, and sold the watch for that purpose. On the second trip Caruso happened to ask to see the watch. Tonnello blushed and confessed. After their arrival Caruso sent him another with the following inscription, "To Padre Tonnello, not to be sold or pawned."

Mana Zucca's Songs in Demand

Mana Zucca's charming songs are much in demand. She has had several requests from Metropolitan Opera artists to write and dedicate songs for them. One of these is Leon Rothier, for whom the clever little composer has just completed a work.

Last week, at a festival concert given by the Musical Clubs of the Morgan School, Elinor Weil, a young singer, included "Love's Adoration" in her program, and in so doing was able to give her audience a delightful new number, in which she was remarkably successful. Harvin Lohre, the tenor, and Florence Otis also used some of Miss Zucca's songs on their programs of last week.

Schumann-Heink to Sing for Mothers and Airmen

Mme. Schumann-Heink has consented to sing at the performance to be given at the Manhattan Opera House, Monday evening, July 30, in aid of a joint fund for the old established Paris mother and child relief organization, known as the Mutualité Maternelle, and a new auxiliary of the American Aeronautical Engineers Society, for the assistance of disabled aviators.

Leon Rothier, of the Metropolitan Opera House, also has volunteered, together with John O'Malley, the Irish tenor; Kate Vannah, the song writer, and Reginald de Koven.

Minnie Tracey's Cincinnati Studio

Minnie Tracey, the eminent vocal teacher of Cincinnati, will open her private studio at 222 West Fourth street, Cincinnati, on September 10. Having enjoyed uninterrupted and ever increasing popularity as a teacher in that Ohio city, she has decided to remain there, at least for the present. The urgent request of Mrs. Langworth, Mr. and Mrs. Bellamy Storer, and many others of prominence, strengthened Miss Tracey's decision in the matter. As in the past, she will make a specialty of voice placing, artistic in-

terpretation and operatic repertoire, for which her unusually splendid gifts and wide experience particularly fit her.

Percy Grainger Swells Red Cross Fund

Percy Grainger's contribution to the British and American Red Cross by the sale of tickets for two recent recitals amounted to \$3,293. Another Red Cross benefit recital by Mr. Grainger was announced for Saturday afternoon, July 21, at the home of Mrs. Oliver Ames, Pride's Crossing, Mass.

Mme. Melba in Australia

Attached is an interesting picture from Melbourne Table Talk, published in that paper recently. The illustration shows Lady Susan FitzClarence and Mme. Melba at the races in Australia. Mme. Melba's companion is the daughter of the late Earl of Hardwicke and sister of the present earl. Her husband, Capt. A. A. FitzClarence, was killed at the front not long ago. Mme. Melba also has suffered



Photo by C. J. Frank in the Melbourne Table Talk.
LADY SUSAN FITZ-CLARENCE AND MME. MELBA.

a grievous tragedy recently, for her infant grandchild, the son of Mr. and Mrs. Armstrong, died just after birth. The prima donna had made elaborate preparations for the arrival of the newborn, and a whole trousseau of exquisite garments was in readiness. Lady FitzClarence had promised to act as godmother to the infant.

Levinson-Sinclair's Work

The following is quoted verbatim from the Musical Advance because it does justice in direct and truthful terms to a sincere and worthy artist:

The European war has been the cause of upsetting not only industry, commerce and trade, but has been a prime factor in causing musical artists to take refuge in America in order to pursue their vocations. Many of these are unknown in this country, although they have earned reputations abroad. Leaving these reputations behind, it has been necessary for them to reestablish their reputations through the presentation of their art in America.

Among this artistic class, which has so rudely and summarily been deprived of the ways and means of continuing work at home, is Lionel Levinson-Sinclair, the Anglo-Russian pianist; a pupil of Leschetizky, Busoni and Matthay. As soloist with the Berlin Philharmonic, London Symphony, Vienna Tonkünstler and other orchestras, also as recitalist in every large European capital, this young artist has won his spurs and assumed a position among those who have accomplished results.

Mr. Levinson-Sinclair is especially noted for his tone production, and his partiality to the works of Chopin, Liszt and the modern Russians. Among the works of the last named which he has found useful, are the third concerto in D minor by Rachmaninoff and the F sharp minor concerto by Glazounoff. His American debut will be made in the near future, at which the Liszt B minor sonata will be performed, the rendition of which has earned for him high critical praise. In addition to his skill as a pianist, this artist also indulges in the smaller forms of composition, and has been successful as an instructor in London and Vienna. In New York, he will devote a portion of his time to teaching advanced pupils and imparting pedagogical knowledge to teachers.

Mr. Sinclair has been chiefly known as a teacher of advanced pupils and teachers, but he has made the problem of the child at the piano his earnest study, with the result of conviction that the modern child is peculiarly a radical in its musical approach. He counsels thoughtful consideration of this, together with painstaking analysis of the individual musical needs of each child as imperative to requisite structural firmness, which he believes is to be obtained at its harmonious best, in no other way than by imparting to the young mind a conscious ideal, unfolded from the child's own simplest desire for self expression, not merely engrafted from a dogmatic opinion of the teacher.

During the summer Mr. Sinclair can take a few individual pupils and will form one group for class instruction. His studio is 468 Central Park West, New York City.

Martinelli Tour Opens in Detroit

Giovanni Martinelli, the popular tenor of the Metropolitan Opera Company, will open his 1917-1918 tour on October 2, when he gives a concert at Detroit, Mich., under the direction of the Central Concert Company, Inc.

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ALBERT SPALDING AND HIS VIOLINS

By ALBERT SPALDING

The remarks that persons apparently intelligent sometimes make to a performer with regard to music are positively amazing. I have never quite recovered from a remark a lady once made to me about the Beethoven sonata dedicated to Kreutzer, op. 47.

"What a pity," she said, "that Beethoven has made it so trivial by so much technical display."

On a par with this stupid remark, obviously the effect of a desire to pose, was that of a lady of the most artistic nation in the world, France! After a program of classical music made up of Bach, Schumann, Brahms, Saint-Saëns, etc., music of which she did not approve, this lady wrote me a many page letter begging me to cease playing "such gymnastics" and turn my attention to the nobler art of song transcriptions!

Every one, I presume, has peculiarities of taste. For instance, a Pullman conductor, passing through the train one day when I was practicing, stopped and listened quite a while at my compartment door before asking for my ticket. After examining my authority for riding on his particular railroad, he assumed the personal, giving me to

Dominicus Montagnana, a pupil of the great Stradivarius. It is even said to have been made in the workshop of that greatest of all makers and under his critical eye.

Stradivarius was the master maker of all the Cremona school. To possess one of his instruments is the goal of the violinist's ambition. Yet it is claimed that there is a difference in this great maker's instruments—a considerable difference—that they're not all masterpieces. The question is, How could so great, so careful a craftsman be capable of producing a violin inferior to any other violin of his make except by accident? It came about in this way: Cremona is located on the river Po. From remote regions up-stream were brought the various woods which went into the making of violins. These were brought down by boat. There was no other available means of transportation. During the time of Stradivarius, armed conflicts were constantly taking place between the little up-river principalities. Traffic by water was suspended sometimes for months. Then the violin makers of Cremona, having exhausted the choicest selections, were perchance forced to fall back upon "seconds" that had been cast aside as a shade less available.

But Stradivarius instruments, of course, are like what the Western man said about whiskey: "Some whiskey is better than other whiskey, but all whiskey is good!"

"Every True Fiddler Loves His Fiddle"

The violinist who has not an intense, an almost jealous love for his instrument is indeed a rare specimen. Every true fiddler loves his fiddle. He loves it not merely as a work of art, but with true "family feeling"—father and mother in one; he loves it as the girl loves her doll; he loves it because it gives expression to all that is spiritual in him; he loves it because he has to safeguard it, protect it. This feeling is just as true even if his fiddle be made out of a cigar box, for it is his child, his companion, his chum. But how much deeper is his love for it if it be one of those privileged specimens fashioned by a master hand of the Cremona school! Amati, Stradivari, Guarneri—"the trinity"—how these names quicken the pulses of every true fiddler!

The violin, more than any other musical instrument, has the personal, human quality. As the manner of a man's



ALBERT SPALDING.

understand that music was his one passion. Evidently his long experience on the "Twentieth Century" had led him to value everything according to speed.

"I suppose, Mr. Spalding," said he, "that you can play pretty fast?"

I allowed that I could, if necessary, and wondered what was coming next.

"Well, now, tell me in confidence, Mr. Spalding, how many notes CAN you play in a minute?"

Of a different quality was the love of music of a hotel porter who carried my baggage to my room. Although I had tipped him, this gentleman seemed to be an unnecessarily long time unstrapping my trunk. It occurred to me that he might be dissatisfied with his fee, and I asked him if that were the case.

"Lord love you, no! It ain't that! But, oh, Mr. Spalding, is there any chance of my hearing a bit of Heaven to-night?"

It was his Irish brogue that did it. He went off happy with a pass for the concert. This man's simple but deep appreciation of the best music on the program was more than stimulating to me.

I have never given a concert that many people have not, at its close, paid me the compliment of asking me many questions. For instance:

"Were you ever a prodigy?"

"Did you study technic, expression, interpretation under a master?"

"Is your violin an 'old master,' and what are your feelings toward it?"

Questions one and two are the most personal, the commonest and the least important. Therefore, I will answer them and get them out of the way.

To begin, then, Was I ever a prodigy?

I began playing the violin at seven. If that be prodigy, make the most of it. I have no defense to offer.

As to whether I studied technic, expression, interpretation under a master, I prefer to let my violin answer that.

But question three, "Is your violin an 'old master,' and what are your feelings toward it?" is one I love to dwell upon.

My pet violin, the one which sings out all the emotions that I am capable of feeling, sad or glad, dramatic or tragic, is a Joseph Guarnerius de Gesu of the "vintage" of 1735. It has all the characteristic traits of that master's best period. And I have preserved it with such loving care that it looks as fresh today as if it had just come from the hands of the maker. My other most valued violin was made in 1721 by



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life is frequently written on his face, so does the life of a violin, its experiences, the treatment it has received, show itself in certain peculiarities of tone quality. The chameleon is no more sensitive to its surroundings for the color it assumes than is the violin sensitive to treatment by one or many players for the tone it produces. An instrument that has been played on consistently out of tune for a period of time will often startle a player of impeccable intonation by falsely responding to his touch. The player is at a loss for a moment to know what is the matter. He feels that his playing has gone back on him. But, as a matter of fact, the trouble is due to previous misuse or abuse of the instrument. Violins never remain exactly the same in tone quality. They either improve or deteriorate, a truly human characteristic. And there is no sadder sight, for all true violin lovers, than that of a once noble masterpiece broken with age, not an age replete with well living, a wreck from a long life of vicious treatment.

On the other hand, there is no more stimulating sight than that of an old instrument well preserved, its varnish still luminous and glowing like a piece of Japanese lacquer, its voice still young and fresh, and added to this natural beauty, bestowed upon it by the hand of the maker, the distinguished and mellow bloom imparted to it by the delicate touch of real artists. Hundreds of fingers have passed over its fingerboard and from each finger has come

enrichment. The instrument's character, graciously matured by 200 years of philosophic and loving association, can then give voice to a thousand and one subtle gradations of tone, absolutely beyond the power of his younger brother, the modern violin.

It is not so much in the moment when dramatic power is required that this superiority is felt, for many times in such respect a fine modern violin is unsurpassable, but it is in those passages of quieter emotion, of reflective, retrospective thought which should be produced by the artist in a state of "exalted calm" that the older instrument speaks out so eloquently. The G string, still strong, manly, vibrant, reminiscent of stormy passions, but a reminiscence purged of the baser element and retaining only the nobler impulses, yields not a jot to the younger instrument in the strength of true emotion, though a certain vigor, the vigor of animal brutality, is no longer there. The D string, pale and virgin sister to the A and E, shares the emotions also of her family, but veiled by the order of renunciation and resignation. This string speaks not in direct phrases nor does it ever trumpet tone a thought, greatly as that thought may be felt. Rather does it speak in symbols, by suggestion, by poetic utterance. It can be safely said that the D string stands as the spiritual member of the family of four. The A and the E are the joyous, the younger, the gayer members of the family. The E especially is a veritable Puck and takes joy in his superiority over the others in defiant and piercing speech and goes dancing through the life of the violin, a ray of inconsequential sunshine. The A string also inclines somewhat to the happiness of the E, though its closer proximity to the moderate and modest D tempers its gaiety.

To tell of all the characteristics of these four string people would fill many volumes. That they live close to the heart of the violinist and share in all the joys and sorrows of his inner life is no secret. They are the real children of his thoughts. They reflect his moods and by giving utterance to many an inspiration impossible to express in words they act as a consolation than which there is none greater.

Mme. Buckhout Busy as Usual

Mme. Buckhout, "singer of dedicated songs," by which is meant songs dedicated to her (there are over a hundred), is in the metropolis, taking it easy, touring the nearby resorts in her new Hupmobile Sedan. A recent down town ride took her to Wall Street, where she bought \$10,000 worth of Liberty Bonds.

She is planning a new and more commodious studio for next season. There she will begin her third season of "Composers' Musicales" in October. These have been very successful and have brought forward many of the lesser known young composers, as well as those of established fame, like Gilbert, John Prindle Scott, Fay Foster, etc.

Mme. Buckhout is solo soprano of Holy Trinity Church, Harlem, where thousands of people have heard her and admired her sweet sincerity in song. She, however, is enjoying the usual nine weeks' vacation.

Recent appearances of Mme. Buckhout have been in Red Cross benefits, which she has thus materially aided.

Notable in a new list of "dedicated songs" is her recent announcement, containing songs by Henry Holden Huss, E. R. Kroeger, Homer N. Bartlett, Anna Priscilla Risher, Lily Strickland, Rosalie Hawsmann, John Adam Hugo, Margaret Hoberg and Lola Carrier Worrell.

Pennsylvania Praise for Gertrude Sykes King

Excerpts from an enthusiastic Pennsylvania press testify to the very genuine artistic success of Gertrude Sykes King, soprano, whose work in concert and oratorio shows her to be a singer of unusual talent. This is what some of the aforementioned papers have to say:

The compass, volume and richness of her voice easily show that it has been given enviable training.—Pittsburgh Dispatch.

She has a beautiful and well trained soprano voice of rare quality, flexibility and sweetness, her singing being deserving of the most unstinted praise. Of fine presence and happy manner, Mrs. King is certainly one of the future leading sopranos of the country.—Butler (Pa.) Times.

She sang to the delight of all with infinite charm and beauty of tone, and was compelled to respond to double encores each time. Mrs. King sings herself right into the hearts of her auditors.—Greensburg (Pa.) Morning Review.

Mrs. King was at her best, her beautiful voice entrancing her auditors. Her superior as a soprano has yet to come here.—Monessen (Pa.) News.

Mrs. King has a beautiful voice and pleased the audience very much.—Uniontown (Pa.) News.

Sard Not Associated With Reich

Frederick N. Sard, who, under the terms of the contract signed by himself and Emil Reich, a New York manager, was to have undertaken the joint management of the Miniature Philharmonic Orchestra, informs the MUSICAL COURIER, under date of July 18, that he has severed all connections with Emil Reich.

SUMMER NOTES AROUND GOTHAM

The practical work of the Ziegler summer course is in full sway at Brookfield, Conn. Harmony, expression, leading to acting, physical culture, and singing, are occupying attention. July 8, Florence Balmanno, mezzo-soprano, sang "My Redeemer and My Lord" (Buck) at the Episcopal Church.

July 12, the Ziegler Singers sang at the Curtis gymnasium benefit of the Surgical Dressings Committee. The young artists taking part were Elfrieda Hansen, Arthur G. Bowes, Arthur H. Jones and Stella Seligmann.

F. Reed Capouilliez sings two solos at each service of the Congregational Church of Northern New York, the Bronx, and a scrutiny of the prepared list shows standard works by Schaefer, Spicker, Fauré, Nevin, Hiller, Randerger, Gounod, Burleigh, besides a large number of oratorio excerpts.

Elizabeth Kelso Patterson entertained July 12 in her school of singing. Annah Hess, pupil of Miss Patterson, with a very beautiful voice, sang a number of songs. Louis E. Johns played several of his own piano compositions, which gave much pleasure. Miss Patterson will be in the metropolis until August 1, when she plans to go to Woodstock, N. Y., where several of her pupils will be with her.

Friedberg Artist for Chenerey's "Ahasuerus"

Annie Friedberg, manager of Gilbert Wilson, American basso, formerly with the Century Opera Company, has just closed an engagement for Mr. Wilson to appear in the performance of "Ahasuerus," by William Dodge Chenerey, to be given at Ocean Grove, N. J., July 31 and August 7 and 14. Mr. Wilson also is engaged to sing the bass part in the "Creation," which is to be given the end of August at the Ocean Grove Auditorium, under the same direction.

After hearing Mr. Wilson, Mr. Chenerey decided that it would be difficult to find a basso better suited for the part

in this opera, and the selection of this accomplished artist, from among so many singers, is most complimentary.

Miss Friedberg already has booked Mr. Wilson for a number of oratorio and concert appearances for the early part of the coming season, both in solo recitals and with her mixed quartet.

Carl Beutel to Locate in Lincoln

Carl Beutel, the American pianist, teacher and composer, has been elected to the directorship of the Conservatory of Music of the Nebraska Wesleyan University, Lincoln, Neb., for the coming season. During the past four years Mr. Beutel has been located in Fort Worth, Tex.



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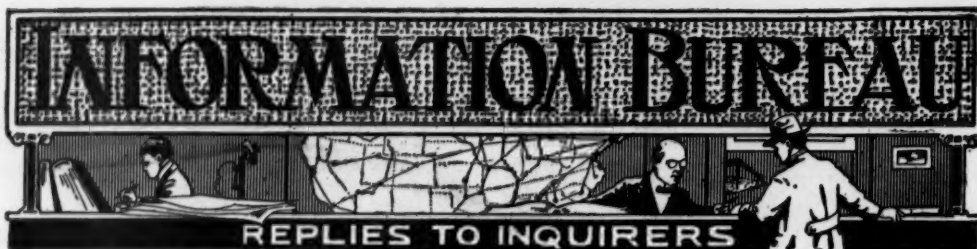
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Prizes for National Anthem

"Would you be good enough to inform me whether it is true that prizes have been offered for a national anthem descriptive of the present struggle? And if so, where, etc., present aspirants should send their compositions?"

The National Arts Club, 14 Gramercy Park, New York City, offered a series of prizes last April, the contest ending May 23. Unfortunately, there was no music submitted that was considered worthy of the prizes. Since that time the club has offered other prizes, details of which you can obtain by writing to the above address. In the MUSICAL COURIER Information Bureau, June 21, you will find a notice of the failure to award the prizes. That this was not the first time such a condition prevailed is also shown in the same article, which is headed "Where Are the Composers?" In 1861 the committee appointed to decide the competition for a national anthem also were unable to discover a winner.

Where to Live While Studying

"Will you please send me the name of any students' club house, or studio housekeeping rooms in New York where it would be safe for a young girl to stay? I am planning to come to New York in September to continue my vocal studies and would like to know something of the places to stop and the prices before I come, as I have only limited means."

Write to the Studio Club, 35 East Sixty-second street, New York City. It will give you all information. This club is a thoroughly reliable institution, founded especially for the purpose of helping young students who are in the city temporarily. It would be well for you to make application at once. The Three Arts Club, 340 West Eighty-fifth street, is another similar institution in good standing.

Wants a Manager in the South

"Are there any Chautauqua bureaus in the far South? I should much like engagements—I am a coloratura soprano—in Florida and Georgia and even in Alabama. I should like to get a hearing before some Southern bureau instead of going as far as Chicago to secure the engagements for this coming fall and winter. Could you tell me what is an average weekly income from such engagements and whether the bureaus pay the artist's transportation and hotel expenses? I am fitted to give miscellaneous programs from ballads to operatic arias; also I give complete special programs such as songs of the Orient, Indian music, children's songs, and so on.

"Many singers secure concert engagements under a manager without going to New York for a hearing? Are there any concert managers here in the South competent to secure advantageous bookings for an artist?"

There is a bureau in the South at New Orleans, the Interstate Music Teachers' Agency, 717 Macheca Building. It will be able to give you information about Southern engagements. If, however, you have press notices, as from your letter is probably the case, you might find it advantageous to send copies of them to the Chicago bureaus and be able to book without going to Chicago yourself. This you should do at once, that is, communicate with all the bureaus, for it is already late in the year to secure engagements for the coming season. The Chautauqua work is, of course, all arranged for much earlier in the year, several months in advance of the opening of their season.

The income from engagements varies so enormously that it is impossible to give any average. So much depends upon the experience of the singer, whether well known, etc. The bureaus would give you that information. Sometimes the fee for concerts covers transportation and hotel expenses, but not always. Each bureau has its own way of arranging contracts.

If you have good press notices you could write to any New York manager, sending on copies of the same—keeping the original ones—and possibly secure engagements even in the South, as managers and bureaus have such enormous connections all through the United States.

You will notice in the MUSICAL COURIER of July 12, that James E. Devoe, of Detroit, Mich., has just made a trip through the West and South in the interests of artists. His address is the Dime Bank Building, and he may be able to give you information about an engagement in the States you mention.

What Music Scholarships Are There?

"Can you inform me what music scholarships exist in America and the rules and requirements governing their obtainance?"

There are so many scholarships, as nearly every conservatory of music, or large "school of music," has one or more, that it would require a directory to enumerate them all. The rules and requirements vary, of course, but the usual requirement is that the applicant should possess superior talent, which has shown itself in competition with others asking for the same scholarship. The Institute of Musical Art, 120 Claremont avenue; the Malkin School, 10 West 122d street; the Volpe Institute of Music, 146 West Seventy-seventh street, and The von Ende School of Music, 44 West Eighty-fifth street, are among those in New York City which give free scholarships.

The scholarship most recently announced is that of the Ithaca, N. Y., Conservatory of Music. Two scholarships are offered, but only to "each congressional district of the State of New York." They are valued at \$100 each and are for the term of seventeen weeks, beginning late in September. Voice, violin, piano, elocution and public school music are the departments mentioned, and the applicants desiring to enter the competition must make application before September 1. New York is not your State, at least not the State from which your letter comes, but it may be that you are not located in the West. George C. Williams, secretary of the conservatory, has the matter in charge.

When Does Contest End?

"Will you tell me when the Evening Mail contest ends? Can I send in more than one contribution?"

The contest ends July 31, so there is not much time left for you. You can send in as many contributions as you like, none of them to exceed 400 words. The subject "Music in the Home" has apparently appealed to a large public, for the number of manuscripts already received is enormous, but the committee is ready to sort and appraise any number that may be received.

How to Become Member of Metropolitan Opera Company

"Would you kindly give me some information regarding the best way to secure a hearing in order to become a member of the Metropolitan Opera Company? Who are



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the right people to see, or write; and the season; is this possible this time of the year? I have been studying hard all winter and spring and am very anxious to secure a hearing. I would also like to know how to secure a hearing for the Chicago organization. Does one have to have influence besides a voice?"

Does your letter mean that you have only studied during last winter and the present spring? If so, you are hoping to obtain a place in the chorus of the Metropolitan Opera Company, I presume. The Metropolitan Opera Chorus School is for training the chorus for the opera company. It is maintained by the directors of the company and the instruction is free. Any American who possesses a good voice and a fair musical education can apply for entrance. All the voices must have a preliminary hearing, only the best ones being selected. If you write to the Chorus School, Metropolitan Opera House, New York City, you will receive necessary information. Classes of course may not be held during the summer months. For the Chicago opera, you will have to apply at their headquarters in Chicago, which are in the Auditorium Building.

If it is for solo parts in the opera that you wish to make application, you must do so to Mr. Gatti-Casazza, Metropolitan Opera House, New York, and Cleofonte Campanini, Chicago Opera Association, The Auditorium, Chicago, Ill.

Concert Programs

"Can you kindly inform me how and where I can secure a list of programs of song recitals and piano recitals given in New York City during the past winter and possibly of last season also?"

You will find in the files of the MUSICAL COURIER for the past ten months, lists of all the concerts of both vocal and instrumental that have taken place in New York during that time.

Breitkopf & Härtel, 22 East Thirty-eighth street, might be able to supply you with a list for the previous year, although their list comprises concerts from all parts of the country.

The Wrong Date

Samuel A. Baldwin, the organist and accompanist, has kindly called our attention to the statement published in the issue of July 5 that Dr. Richter first went to London in 1886 with Richard Wagner. This was, of course, incorrect, as Wagner died on February 13, 1883. The correct date was 1877, at which time he took the manuscript of the poem of Parsifal to London with him and read it to a circle of friends on May 17 of that year.

What Is Jazz?

(From the Wichita Beacon.)

The saying that misfortunes never come singly has been illustrated by the fact that the war and the jazz came almost at the same time.

There has been some curiosity as to just what constitutes jazz. Walter Damrosch told The Beacon the other day that it is "rhythmic noise." Some will dispute this and amend by striking out the word "rhythmic." But that won't clear up the matter.

Apparently one can manufacture jazz out of anything handy, like one makes a salad or a hall tree. The saying that the packing houses are using everything, including the squeal of the hog, must be true. War time economy has forced us to use everything. The jazz mixer has taken all the things which the boiler maker and the packer throws away and herded them into a palpitating compact mass, a cacophonous wienerswurst of hitherto wasted sounds. It seems to bear the same relation to music as does futuristic art to painting.

There is only one thing worse than jazz, and that is Hawaiian jazz. That is compounding the felony. Each element by itself constitutes a separate offense, and the combination, if used on the Hindenburg line, would easily vindicate the rumor that American ingenuity is about to spring an invention which will make poisonous gas seem like May sunshine and the singing of orioles.

The Germans are supersensitive to music. They can almost live on it. Hawaiian jazz played on ukuleles by a picked regiment—you can't beat it! Let jazz do its bit.

Mr. and Mrs. H. B. Turpin in California

Mr. and Mrs. H. B. Turpin have taken a house for the summer at Montecito, the fashionable suburb of Santa Barbara, Cal., and have for their guest Cecil Fanning, the American baritone and poet. Mr. Turpin and Mr. Fanning are working on two new programs for next season, and every morning Mr. Fanning motors in to Santa Barbara and spends two hours on strenuous exercises in a gymnasium, accumulating strength and energy for the coming fall and winter, which promise to be the busiest of his experience.

Mr. Fanning and Mr. Turpin will begin their season with a tour of western Canada, September 10. The tour is being arranged by Laurence A. Lambert, of Calgary, Alberta.

Buzzi-Peccia at Long Branch

A. Buzzi-Peccia, the distinguished New York vocal teacher, master of Alma Gluck, has left the city and taken a house at Long Branch, N. J., where he will remain until the first of August. Long Branch and the adjacent Jersey coast has a large colony of Mr. Buzzi-Peccia's friends, among them Mr. and Mrs. Cleofonte Campanini, Mr. and Mrs. Giuseppe de Luca, Mr. and Mrs. Riccardo Stracciari, Rosa Raisa and Giacomo Rimini.

Cecil Arden, a pupil of Mr. Buzzi-Peccia, who, as already announced in the MUSICAL COURIER, has been engaged for the Metropolitan next season, will also spend the summer at Long Branch and continue work with her master.

Maurice Dumesnil, French Pianist, to Tour United States

Maurice Dumesnil, French pianist, is to tour the United States during the 1917-18 season, under the management of R. E. Johnston.

During his recent South American tour, Dumesnil was received at the chief music centers with marked favor. A translation of an article which appeared in the Buenos Aires Nostros is typical of the consensus of South American opinion of his pianism. This reads as follows:

His technic is one of the most perfect things we know, and one is astounded by its brilliancy, vigor, its equality and impeccable clearness. But this would not mean anything from the entirely artistic point of view were it not that above the technic, which gives the ability to express, is the true spirit of art, genuine musical talent, and this Dumesnil possesses in a high degree. His seriousness and ample artistic culture enable him to interpret all epochs and styles of music, and give us, for each one, fine and correct interpretations. It is the difference which separates the real artist from the mere technician, who, having only a great mechanical knowledge, amasses the common lot, like an acrobat of the instrument. As art is subjective, each interpreter is at his best in certain compositions, more in keeping with his temperament. Thus Dumesnil, always correct, does his finest work in the brilliant grandiose compositions. And also in the subtle and delicate ones, as the artist unites a powerful sonority with the most exquisite softness of shading. In a word, Dumesnil's art is brilliant, superb, picturesque and delicate.

Recreation Hours at Seagle Colony

Schroon Lake, N. Y., July 12, 1917.

Though work is the order of the day for the many young students of singing who are working with Oscar Seagle at his studio in this place, they do find some time for recreation. The lake, a marvel of beauty with its forest covered shores, offers motor boating and canoeing, while the presence in the colony of a number of automobiles makes it possible for large parties to take excursions to the many points of beauty and of interest that the surrounding country has to offer. On the Fourth of July a number went to Plattsburg. It was an excellent opportunity to see friends who are in training at that place, for because of the holiday the men were excused from their many duties and given the day for play and sports. Some of the Seagleites took a picnic lunch, while others had their lunch on the spacious veranda of the Champlain House.

The two parties rejoined at the parade grounds in time

to watch the baseball game between the New England and New York contingents and later a tennis match with so famous a pair as Williams and Washburn playing. They all came back to Schroon Lake by moonlight.

With such parties and long walking trips, picnics, and dances in the evening, those who are in Seagle's camp vary the monotony of work. Seagle himself is convinced that all work and no play makes Jack a dull boy and the best of singers narrow. These parties get the minds of the students off their work, so that they come back to it refreshed physically and mentally.

Maria Barrientos in South America

Mme. Barrientos, the coloratura soprano of the Metropolitan Opera Company, is at present at the Teatro Colon in South America, where, it is learned, she is not restricting herself to her regular repertoire, but is creating new roles. Mme. Barrientos, it is understood, will also create some new roles at the Metropolitan Opera House next year. These, however, have not as yet been announced.

Jean Cooper Recovering

Jean Cooper, the charming young contralto, who recently underwent an operation on her throat, is progressing splendidly. Her many friends will be glad to hear that she has been taken home, and will be able soon to leave for Mt. Kisco, her summer home.

Critic (as the composer plays his last piece): Very fine, indeed. But what is that passage which makes the cold chills run down the back?

Composer: That is where the wanderer has the hotel bill brought to him.—Puck.

Frederick Gunster
TENOR

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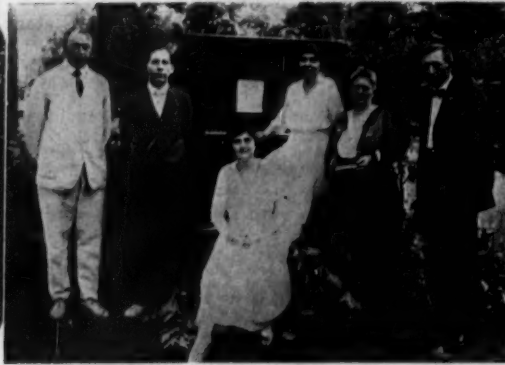
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Who hails from North Carolina, has been helping that State raise \$50,000 for the Red Cross, using her entire vacation time in this work. (Left) Miss Howell stands by the flagpole, surrounded by a group of Red Cross workers. (Center) A group of North Carolina music promoters; left to right, N. W. Walker, director of the summer school at the University of North Carolina; Gustav Hagedorn, conductor of the Raleigh festivals for many years; Dicie Howell; Mrs. C. V. Byram, of Washington, D. C., who directed the pageant, "Pro Patria," a patriotic performance which took place on July 4 at the University of North Carolina before a body of 1000 students and visitors from the entire State; Mary Speed Mercer, who wrote the music for "Pro Patria" and arranged the pageant; W. Vermont, professor of languages at the University of North Carolina. (Right) Miss Howell (holding the American flag), Miss Mercer (in black, on the end at the left), Mrs. Byram (in white, on the end at the right) and a group of children participants in "Pro Patria."

WHO WAS SHAKESPEARE?

A Startling Discovery
BY JOHN URICH

Although the MUSICAL COURIER is chiefly devoted to musical interests, an exception can be made in favor of the great poet, Shakespeare, particularly as in his ways he was also a musician.

There is nothing paradoxical in this hypothesis, as music and poetry are so intimately interwoven that it is most difficult at times to draw a well defined line between them. Hence, the following questions can be raised: Is it necessary to be well fed with harmony and counterpoint to be called a composer? Is there not something higher yet than all our dry music formulas to be found in Nature? Have we not all heard its glorious chant, its myriad of voices heralding the dawn of the day, when the sun, bursting the dark clouds, pours its golden rays on earth? Has this grand symphony ever been equaled by any composer? No, not yet.

Read Shakespeare

Speaking in the same sense, have composers noted all the mysterious melodic charms contained in certain poems? They certainly have encircled the verses with their own inspiration, generally failing, however, to discover the real "musical" inspiration of the poet. All great composers, such as Berlioz, Verdi, Gounod, A. Thomas, and others, have endorsed that opinion, and that reminds me of an interview which Berlioz had with a music student. A youth once asked the great French master to give him his opinion about a symphony he had written, saying also that he could not find a certain transition between one certain passage and another.

"Read Shakespeare," said Berlioz.
"Why?" answered the student. "Shakespeare was no musician."

"Ah, vraiment?" replied Berlioz. "There is more music in Shakespeare than in your head!"

And so it is. I for my part very often prefer going to a Shakespeare play than to waste my time in an opera house listening to some elaborate modern opera spiced with short "Leitmotifen" in which not a grain of inspiration is to be found. To that class of composers I am also tempted to say, "Read Shakespeare!"

An Eminent Belgian's Discovery

That being said, I feel more at ease to approach the matter which forms the subject of this paper.

Stated briefly, Roger Manners, fifth Duke of Rutland, was the great poet who wrote under the name of Shakespeare, and this discovery is due to an eminent Belgian M. P., also professor of literature, Celestin Demblon.

It is said that shadows always herald the coming of great events. These "shadows" are to be found in the doubts of Shakespeare's authorship expressed by various distinguished men, which very likely encouraged Professor Demblon to begin his arduous task. Let me only refer to two of these opinions. John Bright, the well known English statesman, wrote that "anybody believing W. Shakespeare to be the author of 'Hamlet' or 'King Lear' was a madman?" And what was the opinion of Coleridge Taylor? Here it is: "Does God choose idiots (namely, Shakespeare) to transmit divine Truth to men?" Many other authors shared the same opinion, and tried to penetrate the mystery which surrounds the life of the so called "Shakespeare," but nobody succeeded in getting near the truth. For some years the world thought that the problem had been solved by the Baconian theory, which, however, is known to be a total failure. So Professor Demblon boldly took up the lance and entered the arena. After twenty years of hard labor, I should say, looking over all the documents contained in the libraries of the British Museum, of Cambridge and Oxford and of Belvoir Castle (the manor of the Rutlands), he at last found the key to the enigma.

The author is Roger Manners, who wrote under the assumed name of "Shakespeare." This discovery, made just

before the outbreak of the present war, naturally has met with strong opposition. But where is not opposition to be found when a man of courage shows the way to light? Professor Demblon, whom I know personally, told me that for years and years he nearly despaired of finding a tangible clue, when suddenly he came upon a document at Belvoir Castle showing that Francis Manners had yet to pay after the death of his brother, Roger Manners, forty-four shillings to William Shakespeare for "semi-professional" (sic!) services. This curious document (which any one may consult at the library) was the first stepping stone to truth, enabling the Belgian professor gradually to unfold the veils thrown about that mystery which for five centuries has puzzled the world. Demblon's discoveries are contained in two volumes entitled "Lord Rutland est Shakespeare" and "Shakespeare et son monde," both published in Paris before the war. Those who are interested in the matter can study them and after perusal will be convinced that it is the absolute truth, for Professor Demblon advocates nothing of which he has not had previously the indisputable proofs in hand. The Shakespeare of Stratford was illiterate and could not write (his biographers are even obliged to admit that point); when signing his name (only seven authentic signatures are known to us) he invariably makes a mistake, calling himself Shaxper, Shagspeare, Shaksper, etc. Lord Rutland, on the other hand, was a well known author during the reign of Elizabeth, fully equipped, as all English noblemen were, with a sound university education, which Shaxper never had.

Then, why did Lord Rutland not sign these wonderful dramas? Read the books to which I have referred, and you will be convinced. Truth does not travel so quick as the light from sun to earth, but the next generation may very likely see the following poster on the Metropolitan Opera House:

The Rutland-Shakespeare Opera Week

"Otello," by Verdi. "Romeo and Juliet," by Gounod. "Hamlet," by A. Thomas. "The Merry Wives of Windsor," by Verdi. "The Winter's Tale," by —? Composers, prepare yourselves, set to work; there is a lot of music in that comedy calling forth beautiful strains of lyric and dramatic music. Try and equal Shakespeare!

John Barnes Wells Has "Singing Brains"

From Norfolk, Va., comes praise for John Barnes Wells, tenor. This is what two papers in that Southern city had to say:

John Barnes Wells was the tenor of the evening. His voice is true, beautifully clear and warmly sympathetic. He sings with rare ease and absence of effort and gets his effects by a delicate shading and color that makes for real art. His numbers were all effective and enthusiastically received.—*Virginian-Pilot*, Norfolk, Va., July 11, 1917.

Mr. Wells has, in addition to a voice of enviable quality, two items of equipment all too rarely possessed by concert tenors; a valuable lower register and—most important of all—singing brains. He is not an opera singer. If he were, the chances are he couldn't do songs. But he is one of the most artistic and satisfactory song singers before the public today. In mere technique he is well fitted; he breathes well, blends the registers smoothly and enunciates as does only one singer in a thousand. And he is almost a genius at interpretation.—*The Norfolk (Va.) Ledger-Dispatch*, July 11, 1917.

Carl Friedberg in Maine

Carl Friedberg is now comfortably located at the "Comies," the beautiful little cottage amid the pine trees, overlooking the sea at Seal Harbor, Me. This is the second summer that this pianist has joined the army of musicians who have selected this beautiful spot on the Maine coast for rest and recreation. He is enjoying all sorts of water sports and is working on his programs for the coming season.

Several of Mr. Friedberg's artist-pupils have joined him in order to benefit by his vacation and study with him.

Mr. Friedberg is contemplating giving a series of recitals in New York, Boston and Chicago next season, the initial one in New York being scheduled for the first week in November.

Expectations of Eddy Brown's Playing Realized

From Charleston, S. C., to Erie, Pa., the work of Eddy Brown has won for him a host of admirers. Nor is this the extent of territory in which his praises have been sounded, for it is broad, extending even across the water. Here are two press encomiums:

LARGE AND EXPECTANT AUDIENCE APPRECIATES EDDY BROWN'S MASTERY.

It is safe to say that the large and expectant audience that greeted Eddy Brown had its expectations fully and satisfactorily realized. A program arranged in artistic sequence was charmingly rendered. A brilliant number by César Franck made a completely effective opening. A Scotch fantasia by Bruch, of four numbers, followed. These colorful works eloquently revealed Mr. Brown's facile style and clear, strong interpretation, and quickly endeared him to the audience. Mr. Brown's compositions, which were the third group of the program, made a deep impression here on Charleston music lovers, who showed in no uncertain way their appreciation. At the conclusion of the gavotte intermezzo, Mr. Brown was brought out many times to acknowledge the persistent applause. . . . In the last number, Paganini's "Witches Dance," the violinist had the audience spellbound with his superb command of his violin. Here apparently was a complete string quartet playing with brilliant tone shading and splendid harmonies this weird music of Paganini. Seldom have the possibilities of a violin been demonstrated so astonishingly and stirringly as in this powerful climax to Mr. Brown's performance.—*Charleston (S. C.) American*.

His playing was a revelation, although he had come well spoken of by critics elsewhere. Erie has heard violinists from Kreisler on down the list, and Eddy Brown won his way straight to the hearts of his auditors before he had finished his first number. He is young and Kreisler must look to his laurels, for Brown has the artistry and his bow work and his attack are as fine as that shown by Kreisler.

His most ambitious number was the concerto in E minor by Mendelssohn, which opened his program and which disclosed the artist as a wonderful violinist.—*Erie (Pa.) Herald*.

TECHNICAL

(Specially written for the MUSICAL COURIER.)

How differently I've kissed through life,
Beginning non legato,
Those juvenile and soulless smacks,
Allegro e staccato.

At fourteen one remarked a change:
I felt that now I ought to
Kiss my pretty cousin Jane
With far more moderate.

Things osculatory at eighteen—
Misterioso poco—
Combined in heavenly paradox,
Andante confuoco.

But now the kisses, surging to
My lips appassionate,
Are desperately lentissimo,
Tenuto, ben marcato.

DONALD JOHNSON.

Where Mendelssohn Wrote "Spring Song"

"My mention of Ruskin's association with Herne Hill reminds a correspondent that Mendelssohn lived in the neighborhood for six weeks during the summer of 1842. He stayed with relatives of his wife, who lived on Denmark Hill, the house being pulled down a few years ago, when Ruskin Park was secured by the London County Council. During his stay at Denmark Hill Mendelssohn composed several pieces for the juvenile members of the household—among them 'Six Christmas Pieces,' written, by the way, on Midsummer Day!—and the most popular of his 'Songs without Words,' that in a now universally known as the 'Spring Song,' but originally called 'Camberwell Green.'"—*London Westminster Gazette*.

"Dedicated to the Cause!"

There was a young lady named Ring
Who thought that she surely could sing,
She choked on a note
That stuck in her throat
And the bell in her belfry went "ding!"

CARL BRONSON.



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CHAPMAN GOOLD

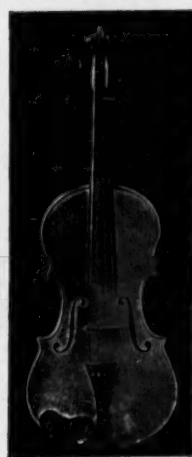
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